

TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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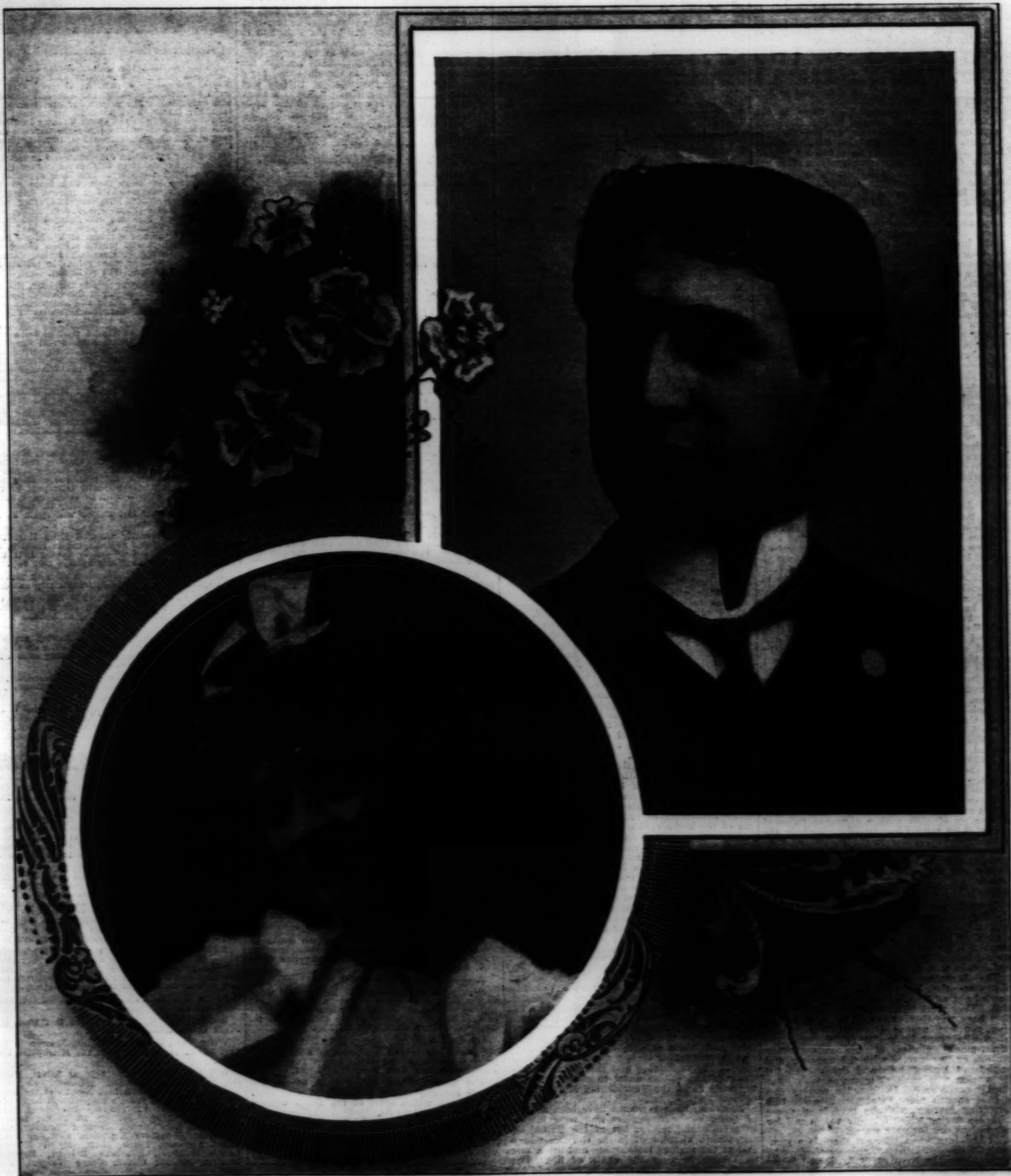


Photo by Phelps, New Haven.

FL. PHILLIPS AND HENES CARLTON.

Photo by Redwood, New York.







# Plays



robe, a decided contrast to his comedy part of the previous week. Lucille La Verne gave a splendid portrayal of Scarlett and Willard Haskins, Daisy Levering, and Mr. Davis had small parts that they played to advantage. The stage management was particularly good, the mob scene being one of the best ever seen on the local stage. The Magistrate 20-3. Rip Van Winkle 6-12.

On the 20th of the 21st, a strong melodrama, was presented at the Gillies by a competent co. headed by Alexander Carr, who made a decided hit as Marcus Levi. The play is well staged and contains the usual number of thrilling incidents which are handled with excellent effect. Full costumes, excellent scenery, work. J. E. Bennett and Lucille Gillies in The Outpost 20-3.

The best performance as far given by the Andrews Opera Co. at the Century was Martin, the offering for 20th. The opera moved with a confidence and precision that would have been creditable to a much older organization, and the singers were at their best. Catherine Lee as Martha, and Florence Clayton as Julia were especially well received, and James Stevens as Elmer, was well received. The orchestra was well done by Ed Andrews, and A. G. Burgess was a capital director. There has been a great improvement in the opera and the orchestra is now doing excellent work. Good houses. Corbetta Harrison and The Hills 20-3.

FRED CAMPBELL.

#### NEW ORLEANS.

Several plays, who is a great favorite here, appeared at the Palace Theatre Sept. 22-23 in The Wolf. The play is well acted to show the ability and efforts for several opportunities to display that dramatic talent for which she is known and loved. The play is well acted to show the ability and efforts for several opportunities to display that dramatic talent for which she is known and loved. The play is well acted to show the ability and efforts for several opportunities to display that dramatic talent for which she is known and loved.

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J. MARSHALL QUINN.

#### PROVIDENCE.

Eight days was the attraction at the Empire Sept. 22-23, and that day during the week. The opera performance was in quality. The production was more like than in this year. The features were the same as in the previous year. The production was more like than in this year. The features were the same as in the previous year.

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HOWARD C. HILLY.

#### INDIANAPOLIS.

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WILLIAM HASKINS.

#### BUFFALO.

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FRANK B. WHOLE.

#### CLEVELAND.

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WILLIAM CHANTON.

#### COLUMBUS.

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leaving a Run on the Bank in this city and will open within a few days at Manhattan.

W. W. FROBER.

#### MINNEAPOLIS.

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P. C. CAMPBELL.

#### OMAHA.

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JOHN E. KIDWALL.

### CORRESPONDENCE

#### ALABAMA.

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#### ARIZONA.

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#### ARKANSAS.

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#### CALIFORNIA.

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#### COLORADO.

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#### CONNECTICUT.

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## THE FOREIGN STAGE

## LONDON.

## Sympathy for President's Death—New Drury Lane Drama—Carton's Latest Drama.

(Special Correspondence of The Mirror.)

LONDON, Sept. 21.

The widespread display of sympathy and mourning in London during the week, and especially on the day of the funeral of our beloved President does not call for full description in these notes. It only falls to me to state that in addition to the numerous memorial services, from those at St. Paul's Cathedral and Westminster Abbey downward, and the numberless tokens of respectful sympathy with your great nation shown all about our streets, the day of the burial of your noble-hearted Chief Citizen was marked in some way or other at almost every place of amusement in London. Certain theatres, where American or partly American plays and players are now to be seen—namely, the Lyceum, the Duke of York's, the Comedy, the New Century, etc., closed on Thursday night out of respect to ex-President McKinley. These theatres would indeed have closed on the day of his death but that the news arrived too late on that day for closure arrangements to be made without causing considerable inconvenience and even injustice to all concerned both before and behind the curtain.

At almost every London theatre and music hall one or other of the Dead Marches (Handel's or Chopin's) was played before the performance, followed by "The Star Spangled Banner," the entire audience in each case rising and standing bareheaded the while. The Drury Lane Theatre, whose new production was looked for Thursday night, would have been kept closed on that evening, but with an enterprise of such magnitude, involving so many hundreds of people, Managing Director Arthur Collins found it impossible to add to the number of postponements which had already been caused by the rebuilders and redecorators of this great historic playhouse. It was not found possible at the last moment to close the Apollo, where Kitty Grey is running, but Edna May, the only American in the cast, asked to be allowed not to play on the night of the funeral, and so handed her character, for the nonce, to Ethel Sydney, who has played the part a great deal in the provinces. Charles Hawtrey, who was to have been the guest of a farewell supper at the Hotel Cecil on the night of the funeral preparatory to embarking this (Saturday) morning for New York, asked that this big compliment made to him by all the principal managers and actors in England might be abandoned, which it was. Indeed, throughout Showland, as in every other department of English business and society, the tribute of sympathy with America in her loss was manifested with the utmost sincerity, proving once more that great link of brotherhood between your nation and ours.

One of the most beautiful and certainly most touching tributes paid to the memory of your martyred President was that paid by Sir Henry Irving after his reading of Tennyson's Becket at Winchester last Wednesday at the starting of the millenary of Alfred the Great. This grand function was sadly marred by the enforced absence of many of the most honored Americans in England.

As to the aforesaid new play at Drury Lane, The Great Millionaire, to wit, I am glad to start off by chronicling a huge and thoroughly deserved success. It is not that Cecil Raleigh's latest is a great play, it is too disjointed and too lacking in love and low comedy interest to be regarded even as a complete play of its melodramatic kind. It is, however, full of such powerful acting, save especially for the name-part, and is, at times, so instinct with true pathos and shrewd observation that it is all right and likely to be a vast financial success both on this side and on yours.

The Great Millionaire should especially appeal to your great public, if only for the fact that its chief theme forms a powerful indictment against the gigantic trusts. In Raleigh's play the millionaire in question, after buying a Thames side estate, which he bars against all visitors, seeks revenge against the City of London Corporation, cancels, *coram populo* (that is to say in the Guildhall), his recent appointment as a Deputy-Lieutenant of that ancient city. The revenge taken by this multimillionaire, whose father was a Scotchman and whose mother was a Jewess, and who was raised in your Southern States, takes the form of a gigantic corner in wheat. By securing all the "options" he contrives to carry out his threat in the good old Guildhall of reducing certain of the toilers and moilers of London to absolute starvation. The act wherein this terrible business comes to a head is shown with splendid contrast. First, you see a realistic representation of the gorgeous dining salon of that most gorgeous of new London hotels, the Carlton, where the cornerer has ordered a gorgeous supper at a hundred pounds a head, "plenty of bread," which the scoundrel has sent up to five shillings per quarter loaf, being especially ordered in the menu. At a given moment this palatial feeding spot disappears, and by means of a revolving scene you are shown one of the most squalid streets in that most squalid of Thames-side slums, Shadwell. Here the starving and emaciated crowds of men, women, and children are seen in direct suffering. Anon the long suffering crowd burst forth into volcanic riot and storm the bread shops. In the frightful street battle that ensues the precious millionaire, who has been purposely lured here by the hero, finds that among those whom he has fondly caused to starve is his own long-lost child, to recover whom he has been vainly offering millions.

The shock of his child's sufferings and the strain that follows during her long and dangerous illness, when he again offers millions for doctors to save her, eventually turn the now repentant millionaire's brain. Added to this he has reason to believe that his revengeful private secretary has caused his ruin by selling his business secrets to a rival plutocrat. At the end, although the hero really saves the false secretary from ruining the millionaire, the last named magnate, although bafflingly happy in the eventual recovery of his child, believes himself to be an absolute beggar. So ends this play of somewhat unconnected but always powerful episodes. The play is magnificently staged, the Carlton Hotel, the Guildhall, the street riot, and the terrible motor race wherein the hero overtakes the fraudulent and scrip-laden secretary are the finest things ever seen in mis-

scene, even at old Drury, which now, by the way, will have to be called New Drury, as wonderfully has the theatre been improved during its rebuilding. As the multimillionaire, Charles Fulton made a splendid success by a splendid performance. Farren Bontan, Nelly Farren's son lately on your side, was an always earnest and often excellent hero; Julian Royce was Al as the unfaithful secretary, and Dolores Drummond, Charles M. Lowe, Madge Merry, Madge Girdlestone, and Florence Wilkinson scored in other principal parts. When about an hour's cackle is cut out of The Great Millionaire, and Collins will speedily see to that, the play will draw a vast amount of patronage.

I regret that Richard Claude Carton's new play, The Undercurrent, produced a few nights ago at the Criterion, is not, to my thinking, worthy of that brilliant and deservedly popular author. It is, of course, full of clever and observant dialogue, and naturally possesses several clever bits of characterization. As to plot, however, it appears to emulate the Needy Knife-grinder in the poem, who, when asked to relate his narrative, remarked: "Story? God bless you, I have none to tell, sir." Indeed, the interweaving of foolish love business of a more or less suspicious type with certain social functions, including some very spun-out amateur theatrical rehearsals made me, much as I admire Carton and his clever wife, Miss Compton, feel like the man in Gilbert's Bab-ballad, "Ferdinando and Elvira." That man you will remember on being Tupperianly told, "As the twig is bent, the tree's inclined; but wine men dread a bandit," said "which was doubtless very clever, but I didn't understand it." For the acting of the said Miss Compton, as a Viennese baroness who is a sort of Goddess out of the machine, and for that of Mrs. Arthur Bouchier as a foolish wife, of the new American actress, Anna Robinson, as a young American heiress, of Arthur Williams as her h'less English uncle, and of Arthur Bouchier as a blithe but unselfish baronet, I have nothing but praise. By the way, Bouchier and Charles Wyndham have had a little financial quarrel in the law courts this week concerning their partnership in running the Criterion. Arthur was plaintiff and Charles defendant. The case will be settled in a day or two.

Mr. and Mrs. Kendal made their welcome reappearance in London at the St. James' on Monday. They revived that charming comedy, The Elder Miss Blossom, in which the great actress was greater than ever.

I regret to announce the death this week of Pony Moore's son, George, a delicate young fellow, who a year or two ago lost both his wife and child at one fell swoop.

The only theatrical event of any moment next week is the big matinee to be given at the Prince of Wales on Thursday, in aid of the two children of poor Robert Victor Shone, who, driven to despair by misfortune, committed suicide a few weeks ago.

The only theatrical changes next week are two revivals—namely, The Strange Adventures of Miss Brown at the Court in place of John Dunsford, M. P., which has dropped out after a fortnight's run, and Under the Red Robe, at the Imperial, in place of A Man of His Word. I am sorry for the above named failures, for both plays, by Stupart Ogilvie and Boyle Lawrence, respectively, contained much excellent material, and were, indeed, honest pieces of work, strongly acted, for the most part, and beautifully staged. I learn that A Man of His Word is to be produced by your Daniel Frohman in your city in November, with Hilda Spong as the heroine and Robert Lorraine as the hero.

Next Monday week we are in for three new productions—namely, A Son of a Life, adapted from Ouida's Wanda, at the Princess; A Married Man at the Pavilion, White-chapel, and Melotte; or, the Gardener's Bride, a musical play adapted from The Lady of Lyons, at the Coronet, Notting Hill. The only West End new production in view after to-night is Clyde Fitch's, The Last of the Dandies, that Berthold Tree is to produce at Her Majesty's toward the end of October. N. B.—The period of this play ranges from 1847 to 1852, and ends with the death of that gilded beast, D'Orsay.

One new play which we are all looking forward to is that which your native novelist, F. Marion Crawford, is writing for Sarah Bernhardt. Cablegrams just to hand in London announce the highly successful production of Wilson Barrett's new Alfred the Great play, The Christian King, at J. C. Williamson's Melbourne Theatre, Her Majesty's. That brilliant Southern stateswoman, Mrs. "Tay Pay" O'Connor, has just successfully started touring with her own play, A Lady from Texas, in which she now plays the name-part, originally enacted in London by your Kitty Cheatham. Sundry sketches built around Sherlock Holmes are about to bob up in the music halls. Indeed one by John Lawson, who has for years run the furniture-emulating sketch called Humanity, has already bobbed up.

I am pleased to report that big business is being done with most of the American or Anglo-American shows in London. Gillette's Sherlock Holmes at the Lyceum, When We Were Twenty-One at the Comedy; Kitty Grey at the Apollo, The Whirl of the Town, now vastly improved, at the New Century, and Are You a Mason at the Shaftsbury are nightly increasing in popularity. Fresh remarks which have again lately arisen as to the so-called American invasion are being pooh-poohed by all commonsense folk. Apart from the fact that English plays and ditto players abound in your hospitable States, any show, American or otherwise, is welcome in these islands, providing that that show is good.

## ROME.

## D'Annunzio Not to Accompany Duse—Tina Di Lorenza's Marriage Occasions Odd Lawsuit.

(Special Correspondence of The Mirror.)

ROME, Sept. 10.

The Greek Olympic Theatre in Vicenza, of which I wrote in my last letter, is to be opened for classic performances, and D'Annunzio is writing a tragedy expressly for its inauguration. This was decided by the Syndic of Vicenza and the Presidency of the Olympic Academy of the town, in consequence of the great success of Gustavo Salvini in King Oedipus, which he seems to have made his very own. Fogazzaro, the great author, who is on the Presidency of the Academy, telegraphed D'Annunzio on the subject, and invited him to inaugurate the new classic theatre with a new tragedy. Strange to say, D'Annunzio had also written to a friend on

the same subject, lauding Gustavo Salvini's King Oedipus, and seeing therein the fulfillment of his dream in the creation of a classic theatre in Italy.

He says, in reply to the invitation to write a new tragedy for the inauguration:

DEAR FRIEND: Your unexpected letter gave me the greatest pleasure. I had intended to go to Vicenza in September to see the noble theatre and to tell you of a project of mine. Now you come to me, with your usual generosity, and your letter raises my hopes to certainty.

It is a magnificent gift, which I accept with deep gratitude—the invitation with which you and the people of Vicenza honor me. If strength do not fail me you shall have my new tragedy in the Spring. It will be on an ancient mythical subject.

No need to speak of conditions. I make only one: That is that the tragedy be produced decorously, and that there may be an orchestra. I shall be in Vicenza before the end of September, and hope that you may by then have returned home. I shall be very pleased to see you and have a talk with you, after so many years, and my good news of to-day is increased by that expectation. Ave.

Yours,

GABRIELE D'ANNUNZIO.

By the bye, I have heard for certain that D'Annunzio will not accompany Duse to America, though he may go there on his own account, either before or after Duse's visit. The writer of a letter to THE MIRROR says that Duse seems to confine her parts to Magda, Cesarina, and Paula. He has never seen her, then, in Camilla, or in The Princess of Bagdad, or in Shakespeare's Antony and Cleopatra, or in any other of her great parts. She plays nearly all Bernhardt's parts, excepting her men's parts, which she does well to avoid, and she is studying Lady Macbeth, for there is not a greater admirer of Shakespeare than Duse. Duse understands Shakespeare, which Bernhardt, or any French man or woman, does not and never will. Duse's Lady Macbeth will be worth seeing. I cannot say as much of the French actress in the part.

La Gioconda, in which Duse will appear in America, is certainly not a pleasant play; but it is not more unpleasant than the generality of plays are nowadays. And Duse plays the part of a self-sacrificing wife, who lives but for her husband and child. The writer of the letter in THE MIRROR seems to see Duse through different spectacles, and is almost unfair toward her, even in her private feelings. If she has been unfortunate enough to bestow her affections on one unworthy of them, she was attracted by his genius, and she has never given her love indiscriminately to several, as others have done! It is quite false, also, that it was she who was so ruthlessly "paraded" as a licentious heroine in a well-known obscene novel. I am sorry to think that an American should write such things against a woman who has not even the opportunity of denying them, as she does not understand enough English to do so.

Adelaide Ristori will shortly celebrate her eightieth birthday, and a committee has been formed to give a public performance in her honor, the proceeds to go to poor artists. The name of Adelaide Ristori has a powerful fascination still, not only on old playgoers, who, on every first-night of play or opera, look up to a private box in the centre of the dress-circle, in expectation of seeing the Marchioness Capranica (Adelaide Ristori) with her daughter. No other box in the theatre attracts so many opera glasses as does Adelaide Ristori's, and her applause is looked for as if it were the Queen's. It "baptizes" the play, as it is said here, and blesses it. In her youth Ristori was one of the most beautiful and graceful women of her day. To see what she was like you should go to the Church of Saint Andrea delle Fratte, near the Piazza di Spagna. There, in the first chapel to the right, is her portrait in the picture of Saint Michael.

Besides being beautiful, Ristori was "an intelligence," as the French say, and was, nay, is, artistic in her home, in her life, and in her conversation. She is also the aristocratic gentlewoman; a gentlewoman to whom the proud Roman aristocracy must bow; and she moves among them like the sovereign of art which she was and is.

No one, either, knows how to express thoughts in writing as well as she does. At the end of every theatrical season she usually sends her photograph to the leading actor or actress of the company, and she adds a few words at the bottom of the photograph. Small as this place is, she fills it with words of kindness and praise, not omitting little criticisms on her beloved art. Duse, Salvini, Zaccanti, and many others have her photograph, with its dedication, and prize it beyond all; for the very greatest artists still look up to her as their guiding star. It is but natural, therefore, that her eightieth birthday shall be kept as worthily as her great name deserves, and it is to be hoped that it will.

Giocasta Fazzana is in South America, where she is adding laurels to her already heavily laden brow by her recitations of the XVI Canto of Dante's Purgatory. The public of Buenos Ayres, understanding Italian, followed her recitations verse by verse, and line by line, applauding frantically at the end. Time after time she was called before the curtain, and the President went on the stage to offer his congratulations in person.

A curious case of theatrical law is now causing much sensation in Italy. A well-known actor-manager in Naples intends to protest against a contract signed by Tina di Lorenza before her marriage—that is, before she was Tina Falconi. Opinions respecting this determination are various and conflicting. Some admit that the manager-actor's reasons deserve consideration. One of these reasons is that Tina married is no longer the same magnetic attraction that Tina unmarried was. Consequently the management loses thereby in its nightly receipts. Others, however, maintain that these reasons have no legal value. Meanwhile a noble duke has come forward and offers to make good, out of his own pocket, whatever the management may lose by Tina having changed her name of Di Lorenza for that of Falconi, and has already deposited 4,000 lire (\$800) to that effect.

But such munificent dukes do not exist everywhere; and as other managers are taking up the cry, and are protesting against their contracts with the Tina of two names, there may be some sensational squabbles in law on the subject. Curiosity is on the qui vive as to who will win the day—Tina or her managers? We shall see.

Here in Rome we are to have Duse and Gustavo Salvini together, in D'Annunzio's tragic poem of Francesco da Rimini. Who knows but that you may see them together in the same play in New York some day! We are also expecting to see a new play by Victor Hugo—that is, a play never before represented in public. We are only waiting to

see what success it will have in Paris, where it is to be given very long.

Salvini and Duse will also, most likely, appear in D'Annunzio's new tragedy, at the inauguration of the Greek classic theatre in Vicenza. A. P. Q. A.

## MR. KEENAN'S SUCCESS AS GRIGSBY

The first performance of Charles Klein's play, The Hon. John Grigsby, by Frank Keenan and his company was given in the Opera House at Rome, N. Y., on Saturday night. It will be remembered that Sol Smith Russell played the title-role, and his unfortunate illness suddenly put an end to what promised to be his greatest success.

The place and period of the play are peculiarly quaint and picturesque. John Grigsby is a type of the men who were produced by the conditions which existed in '49 in the new settlements of the middle West. He is strong in character, generous to a fault, clean and honest in thought and act, and keenly interested in the great political events of his time. He has had a large and constantly increasing law practice; but following his heart rather than his head in his choice of clients, his fees have not grown with his practice. He is proud of being known as "the poor man's lawyer."

As the play opens Grigsby has resolved not to take any more hard-luck cases; but almost with this resolve he becomes interested on behalf of a young school mistress whose abolition tendencies have aroused the enmity of Ogden, a political boss. Just at this time Grigsby is surprised by his nomination for the office of Supreme Court Judge by the Whigs of Illinois, secured for him, in fact, by the payment of a large sum of money to the Whig managers by Mrs. Marsen, a widow who has fallen in love with him. Grigsby has no knowledge of this payment, but attributes his nomination to the high place he has taken at the bar of his State. He has begun an action in behalf of the school teacher against certain newspapers for libel, and this brings upon him the wrath of the boss, but too late to prevent his election and elevation to the bench. After his election pressure is brought to bear upon him to force his resignation, and he learns of the mistaken kindness of Mrs. Marsen. His position is made doubly hard because of his gratitude to her, and also to the fact that his only son is in love with the daughter of Ogden.

The action never flags, and the characters of the play are clearly drawn and their actions are logical. The scenes take place in the quaint, old-fashioned law office of Grigsby, and until the last curtain the interest of the audience was keenly apparent. Every character in the play is a genuine and interesting type. Ogden, the political "boss"; Chanler and the sheriff, veterans of the War of 1812 and the Mexican War, respectively; Cole, the lovable assistant of Grigsby; Miss Bonaldi, the school mistress; and Mrs. Marsen, the widow. The comedy work of Messrs. Frederick Murray, Alexander Vincent, and Frank J. McIntyre was excellent. The supporting company is an exceptionally able one, and the whole performance was smooth and powerful.

The part of Grigsby gave Mr. Keenan an opportunity to exercise the best qualities of his art, and from first to last he gave a masterly impersonation of the character, winning hearty applause. By his own attractive personality, his clear enunciation, his intelligent and sympathetic appreciation of the part, he completely captured first the interest, then the sympathy, and finally the love of the audience.

## TRIBUTES TO MCKINLEY.

The King of the Opiam Ring company paid a pretty tribute to the memory of President McKinley at Dubuque, Iowa, the evening of Sept. 19. The main curtain rose, disclosing a black drop upon which was a picture of President McKinley beneath two American flags with the words: "It is God's Way; He Will Be Done." "Good-by All, Good-by." Then the familiar air of "Nearer My God to Thee" came from the orchestra, and every one in the house arose and remained standing until the hymn had been played. At the conclusion of the performance one of the members of the company came before the curtain and requested the audience to arise and join with the company in singing the late President's favorite hymn. The curtain went up again and the entire company appeared on the stage. The audience arose simultaneously and joined in the singing.

Owing to the funeral of President McKinley Sept. 19 Buffalo Bill's Wild West Show did not give a performance at Marion, Ind., but their tents and trailers for the day. Services were held in the tent in the afternoon, a feature of which was the singing of "Nearer My God to Thee" by the Indians in their own tongue. The services were attended by immense throngs of people.

Mrs. John A. Foranough, manager of Foranough's Theatre, Philadelphia, has contributed \$25 to the McKinley Monument Fund.

## JULIA MARLOWE SECURES ELECTRA.

Julia Marlowe, accompanied by Gwendolyn Valentine, returned from Europe last Wednesday. She secured while abroad the rights to the drama, Electra, by Paves Galdos, that because of its anti-Jewish sentiment has aroused violent excitement when presented in Spain and Spanish-speaking countries. In some instances its further presentation has been prohibited. Miss Marlowe intends to produce Electra during her engagement at the Criterion Theatre this winter. She also will produce H. V. Emmon's play, Grierson's Way. Her engagement will open with a resumption of the performances of When Knighthood was in Flower, which play she will offer on her road tour, that will begin at New Haven next week. Miss Marlowe has arranged with Stephen Phillips to write her a Biblical drama, with Mary Magdalen, it is said, as the central figure. This play will be done next season.

Harrison Wolfe company does not close Oct. 5. New play a success everywhere. . .

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## READ WHAT THE CRITICS SAY.

A Royal Prisoner was played, for the first time in New York, at the Baker Theatre last evening. It was greatly enjoyed and heartily appreciated by the audience. It was a most successful and intelligent production. It is a great, powerful, emotional drama. It is a masterpiece of the art of the stage. It is a play that will be remembered for many years. It is a play that will be remembered for many years. It is a play that will be remembered for many years.

With record breaking business A Royal Prisoner inaugurated its first appearance in this city at Lothrop's last night. The attraction is one of the strongest bookings of the season. Worcester "Telegraph," Sept. 2. A Royal Prisoner at the Camden Theatre last evening is one of the greatest comedy-dramas that has been seen on the local stage for some years. Camden "Post-Telegram," Sept. 2. A ROYAL PRISONER IS BETTER THAN GOOD. Some years ago the younger Salvini appeared at the theatre and the patrons of this house have more fully demonstrated their strong approval of the high quality of your play than anything I might say. There seems to be but one opinion that has come to my notice, and that is that the play, the company presenting it, the scenery and the entire performance should recommend it to a long and continued success. I am pleased to notice that the no disparaging criticism of Tuesday pronounced "A Royal Prisoner" one of the very best attractions that have ever played this house. F. H. Lumsden, Acting Manager Baker Theatre, Rochester, N. Y., Sept. 11, 1901.

Camden Theatre in a round of romantic comedy-dramas. From that time until the production of A Royal Prisoner last night no play has been presented that even approached his finished performance. It is a beautiful, romantic comedy-drama, the scenes of which are laid in Russia in 1761. It treats of love, hate, intrigue and plotting to obtain possession of the throne. It is remarkably bright in dialogue, rapid in action, and its climaxes are natural. There is no ranting, blood and thunder, nihilistic plots, nor the usual accessories of the modern drama. In the unusual brilliancy of the dialogue, the ability of the actors, the magnificent stage settings, and costumes the interest of the audience is held until the final fall of the curtain. "The Review," Camden, N. J., Sept. 21. A Royal Prisoner is a beautiful story, well told, with cast of exceptional ability. "Evening Journal," Jersey City, Sept. 23, 1901. "A great play." "Clever stars, with admirable support." Worcester "Spy," Sept. 2, 1901.

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Tuesday, Wednesday, Friday nights at 8 sharp, Sat. Mat. 2. Wagner's immortal

LOHENGRIN. Misses Thompson, Dufre, Mares, Shoshan, Frustie, Boye, Knight, Galt, Boye, Henry, Taylor.

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Lain Charles, p.

THE LITTED MAIL, (Ringer E. Vance, mgr.):  
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 THE LION'S HEART (Carl A. Hawwin): Ham-  
 burg, Oct. 1. Call 2. St. Catherine 3. St. Tho-  
 mas 4. London 5.  
 THE MAN FROM MEXICO: Butler, Pa., Oct.  
 Beaver Falls 2. Youngstown, O., & Greenville,  
 4. Sharon 5. Akron, O., 7. Wooster & Shap-  
 ley 8. Cleveland 9. Lima 11. Jones 12.  
 THE MAN WHO PAID: Youngstown, Pa., Oct.

**BON TO IDEALS** (Murray and Mackay's): MU  
Pa. Sept. 20-Oct. 2.  
**BOSTON HIRAL STOCK:** Canton, O., Sept.  
Oct. 2.  
**BROOKTON** (J. Newt Brownson, mgr.): Marietta.  
Sept. 20-Oct. 2.  
**BRIAN'S COMEDIANS:** Hillsdale, Mich., Sept.  
Oct. 2. Kalamazoo 7-12. Boston Harbor 14-19.  
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new Circus gave fine performance to immense audience Sept. 21.

**KANSAS CITY, MO.**—Forepaugh and Sell Brothers' Circus Sept. 23 to capacity; performance satisfactory.

**MILFORD, DEL.**—Welch Brothers' Circus Sept. 24; large and pleased crowd.

**LEXINGTON, KY.**—Gentry Brothers' Dog and Pony Circus to capacity Sept. 25. Harris Nickel Plate Circus 26.

**JERSEY CITY, N. J.**—Walter L. Main's Circus crowded the large tent twice in this city Sept. 23, gave a fine performance; the same business was repeated 24 at Bayonne.

**ASHLAND, KY.**—John H. Sparks' Circus Sept. 23; big crowds; good performance.

**PALMYRA, NED.**—The Seils and Gray's Circus Sept. 25; fair crowds; performance satisfactory.

**GILNEY, ILL.**—Buffalo Bill's Wild West Sept. 25; pleased large crowd.

**FUEBLO, COLO.**—Norris and Rowe's Dog and Pony Show Sept. 20 to capacity.

**SUFFOLK, VA.**—Wallace's Circus Sept. 24 to four thousand people; performance good.

**BUSHVILLE, IND.**—Gentry's Dog and Pony Show Sept. 24; fair crowds; excellent performance.

**GALLIFOLIS, O.**—Gentry's Dog and Pony Show Sept. 23; excellent performance; good business.

**L. A. JUNTA, COLO.**—Norris and Rowe's Train Animal Show, under canvas, Sept. 19 packed tent satisfactory performance.

**CENTRALIA, ILL.**—Gentry Dog and Pony Show







Charles Henry Meltzer has had an offer of London production of his new play, *Manon Lescaut*.



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NEW YORK - - - OCTOBER 5, 1901.

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## A MUCH-ABUSED TONGUE.

AN article on the decadence of English speech by GEORGE RIMBLE, published in the New York Sun of Sunday, ought to have a much wider circulation than its original medium furnished. To use an obsolete figure of speech, it ought to be proclaimed from "the house tops." Of course, in this day of sky scrapers, if proclaimed from the house tops it would require some machine akin to but enlarged from the megaphone; and even such a machine could find few operators, because of the very fault that Mr. RIMBLE points out. For he holds with a show of truth that the art of delivery is largely a lost art.

Mr. RIMBLE reiterates truisms when he asserts that the main essentials of delivery, on which the clearness of our discourse depends, are correct pronunciation and distinct enunciation, and that manner, which includes attitude and gesture, is another essential. But with a mailed fist he strikes some of the slovenly users of English that ought to be examples instead of perverters of speech. As he says, it is not alone in schools and colleges that one hears detestable English and even loose-jointedness and awkwardness. He strikes many nails squarely when he says:

Listen to the clergy. No wonder that Bishop Potter lately pronounced the entrance into the pulpit of a minister unable to speak the English language with correctness and elegance an important intrusion. Go to the Senate and House of Representatives, to the State Legislature and to the Courts of Justice! You will see slovenly and indolent attitudes; you will hear Senators and Representatives butcher the King's English while twisting the British lion's tail, and you will hear legislators and lawyers talk of the land (law of) the land. Go into the fashionable drawing rooms and listen to the twaddle on athletics and the mispronunciation of the hoodlums of Fifth Avenue, the Back Bay and Walnut Street. Go to the theatres! Witness a modern production of a Shakespearean play, and you will see a panorama of splendidly designed scenery, a cunningly devised scheme of lighting, with "the star" chased by the limelight, appropriate costumes and artistic groupings. But the delivery of the lines retains all the hideous mouthings and vices of fifty years ago, vices reformed altogether by Edwin Forrest and Edwin Booth in their later days, but now revived in "modern productions." Modern? As far as delivery is concerned they are, in the words of Aristophanes, "antediluvian and full of grasshoppers." These are perilous times, shepherd.

For present discussion it is enough to say that the theatre is the one great institution that has the opportunity to teach to the multitude the art of speech. It is not only an opportunity. It is a duty of the theatre—a duty usually shirked for showiness and glossed over with a multitude of superficial demonstrations. Mr. RIMBLE states a fact when he declares that in delivery the stage has declined during the last twenty years. In all else it has advanced, and it is still advancing, in spite of the base of commercialism that hinders and oppresses it, and that would restrict its ambitions to the vulgar behests of trade—demands whose vulgarity is emphasized by the very character of the persons in general control of the theatre in this country, which

is at once the greatest sold for, as it is naturally the place to originate the most advanced ideas in drama, in line with the spirit of greatest progress that actuates it in other things.

But no insignificant measure of the crowning fault in the demonstrations of the theatre to-day—its slurred and ineffective speech—is due to the lax and negligent habits of so many actors. Everybody knows that the older methods in the theatre in the stock company days enforced habits of study that the new methods do not require. Yet ambition in these days, when opportunities for individual distinction in the theatre are so many, and when distinction itself is associated with rewards that in former times would have seemed fabulous, should inform itself of requirements and give proper attention to things that it neglects. Chief among these things is the art of delivery, which seemingly is the last thing to be thought of by the actor and the thing to which least time is devoted. It is safe to say that a majority of actors consider that the only thing necessary in "studying" their parts is merely to memorize the lines they are called upon to speak. One is led to this conclusion by the fact that in a majority of cases the lines of a part are spoken with little or no regard for their subtler meanings, which must be guessed at by the auditor or interpreted in relation to context or action. The striking value of intelligent reading and artistic delivery is nowadays the more appreciated because of the rarity of intelligent reading and artistic delivery. In short, the actor that can convey the meaning of words to an audience at once distinguishes himself among a multitude of unintelligent mumblerers, and by this alone is set apart from his fellows, some of whom, more gifted in other ways for the stage, but inattentive and lax, he easily outstrips in the race for honor and reward.

## THE STAGE FEVER.

EVERY person of lucid mind recognizes the natural love of drama that the whole human family shows. It is the same—though development or lack of development illustrates its different phases—in the most savage or the highest civilized, whether satisfied in the war dance or the problem play. And this love for drama being universal, it is no wonder that of the millions that confess it in a patronage of the theatre there should be thousands—perhaps tens of thousands, for no statistician has yet figured out the facts—that aspire personally to figure in the theatre.

It would be interesting to know just what proportion of the persons that go to the theatre imagine that they can become actors or playwrights if they but try. The multitude of persons that do try, in one way or another, to become actors or playwrights is appalling. A very small percentage of such persons, of course, get into actual practice of any sort that gives a line on aptitude or merit; yet the number of persons that write plays—or what they call plays—and force their work upon the attention of other persons that they think may be instrumental in the preliminaries to a public hearing is legion; and so is the number of persons anxious to act, another multitude of whom, with money enough to secure some kind of training, is found just within the portals of the theatre or knocking persistently at the doors. As to the opportunities of the multitude of would-be actors, there is an answer that appeals strongly to the judicious on the Rialto every sunny day. At a season when everything in the theatre is active, and in times that are unusually prosperous, the Rialto is crowded with unemployed actors—some of them very good actors, as actors go, and many of them of wide experience. And still the neophytes increase and multiply.

The question of playwrighting is a different question; for while there is no law that can hinder any person that thinks he is a playwright from exercising his belief in himself by writing as much as he likes, there is no possibility of getting what is written under public attention unless it has elements that strongly appeal to a manager. Getting the work of a novice before a manager is a matter of great difficulty, unless there be some intermediary means of intelligence in sympathy both with the work itself and the manager. This is so because of the flood of manuscripts that flows continually theatroward, and because of the great mass of worthless stuff in the flood. A good play will be snatched up out of the drift when it meets the eye just as a nugget will be seized when it discloses itself in a mass of worthless matter.

The remote possibilities of successful playwrighting by authors without special training is illustrated by the failures of notable playwrights time and again after

great successes. A most interesting test of values in playwrighting by novices is now making in London. The Playgoers' Club, of that city, instituted a competition on a challenge by a London manager. The club received four hundred manuscripts of "unacted plays." Its committee, after examining them all, found six only that were believed to be promising. One of the six will soon be tried by a regular manager. It is quite likely that a vast majority of these four hundred plays were of very poor stuff, because a great majority of untitled plays by amateur hands always have proved to be very poor stuff. Yet there is a possibility, such are the eccentricities of selection and the peculiarities of public reception as to plays, that while all of the six plays fixed upon be the London Playgoers' Club really may be worthless, there still may be among the 394 rejected plays a half dozen that might succeed after the processes that most new plays by almost any hands are subjected to. There are so many things that make for or against the success of a play that have no influence on other forms of art that problems always are presenting themselves for solution in the theatre.

One thing may be depended upon, however. Thousands of persons that cannot now and never can write plays are trying to write plays. It would be a good thing, in the general economy of energy, if such persons could in some way be warned of their waste of time and life. If it could be arranged, the labor and thought thus dissipated, if concentrated on any great object, would reduce to the commonplace all the actual and fabled wonders attributed to human hands since the world began.

## BOOKS REVIEWED.

A Merman Knew. By John A. Copland. Published by the Harristons. "Triloma," Harristons, Oct.

John A. Copland tells a peculiar, fanciful story of Richard III and his contemporaries in the book, "A Merman Knew." He tells it rather badly, however, resorting to the hackneyed device of putting the narrative into the mouth of a speaker that visits a student at midnight—when the student, sitting in the conventional big chair before the conventional open fire, presumably is dozing. Fact and fiction are strangely mixed in the tale. The literary quality of the book is poor and most of the pages afford dull reading indeed.

Know the Truth: or, Myrrors of the Soul. By Mrs. Louisa Brown. Published by the Brown Publishing Company, New York.

A new theory, in some respects, as to the meaning of the Bible is put forward at considerable length by Mrs. Louisa Brown in her recently published book, entitled "Know the Truth; or, Myrrors of the Soul." The main theme seems to be that the Bible is a collection of myths, and that there are differences, no doubt, and perhaps these differences will be found sufficient to serve as a foundation for a new cult of the Christian Science order.

## LETTER TO THE EDITOR.

Mr. CHAMBERLAIN, Mich., Sept. 26, 1901.

To the Editor of The Dramatic Mirror: Sir—In the list of New York theatres that closed their doors at the time of the death of President Lincoln, in April, 1865, W. J. Fleming neglected to mention the Varieties, at that time one of the city's popular playhouses. This was a large theatre devoted to vaudeville and drama, and was located at 37-39 Bowery, directly opposite the Old Bowery Theatre. If my memory serves me right, this theatre at the time was under the management of John F. Poole and Tom Donnelly, father of Henry V. Donnelly, now of the Murray Hill Theatre.

The Varieties was afterward used as an armory by the Third Regiment Cavalry, R. G. S. N. Y., and is not the one at that time known as the Knickerbocker and afterward as the Wilkes, which was located a few doors further north on the same side of the street.

It may interest this generation to know that of the twelve theatres (all below Fourteenth Street) mentioned by Mr. Fleming, but one, the Old Bowery, is now used as a theatrical site.

Respectfully,  
JAMES HERRON.

## NOTES OF NEW THEATRES.

The new Colonial Theatre, Cambridge, O., will open Oct. 1 with The Bell Boy. It is a modern ground floor house, seating 1,200. The stage is 60 feet between walls, 40 feet deep, light back of curtain 40 feet. The auditorium is 30 feet in width, the outer aisles form a circle. C. D. Miller is manager.

Work began last week on the new \$20,000 theatre at Appleton, Wis.

The Kentucky Theatre, at Paducah, Ky., was opened Sept. 24 with The Burglar. An immense crowd gathered to witness the opening and a party, were present. The house was erected at a cost of \$20,000, and has a seating capacity of 1,500. It is one of the largest stages in Kentucky, the dimensions of which are: Height, 46 feet; width from wall to wall, 25 1/2 feet; curtain opening, 35 feet. There are ten dressing-rooms above the stage and below the stage are four large change rooms, a band room and still waiting rooms. The dressing-rooms are fitted with the most sanitary plumbing, hot and cold water, and are well furnished. The architect of the theatre was William L. Brainerd, of Paducah. The decorations and general outfit are carried out in most classic style. The house is covered with mahogany chairs, and has a beautiful carpet of blue and brown and artistic balcony stairs. The balcony seats are in dark and light. The electric relief decorations, aerial features, and beautiful hand-blown glass with the cornice, lamp, and curtain.

It is said that Frank D. Carr and others will build in Kentucky this winter a theatre to be managed by Frank E. Baker, at present manager of the Christian Theatre in that city.

J. H. La Peer's They Want He opened the new theatre at Paducah, Ky., Sept. 25. This theatre is called the Grand Opera House, is owned and managed by David Fife. It has a seating capacity of 700, is well equipped with scenery from Kansas and London.

Steele's New Theatre, at Knoxville, Tenn., is nearly completed, and will open Oct. 25 with The Burglar. The building is of brick, 35 by 175 feet. The main entrance is from the corner of Commercial and Gay Streets, and opens into a large lobby with marble flooring and tiled. The lobby will contain a large number of seats, and will be reached by two broad marble stairways leading to the entrance. The entrance will contain twenty boxes, in rear of which will be an ornate balcony, and will be reached by a wide staircase. The house is fitted with electric lighting, having a Watt equivalent that will control all the lights. There will be eleven dressing-rooms arranged in a row, and a large change room. The house is located by Steele, Frank O. O'Connell, is the corner lot, and has practically completed the construction of the house. He will decorate and furnish the stage dressing-rooms at his own expense. Fife shall be the manager.

## QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, unauthenticated or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of The Mirror will be forwarded.)

R. V. Nantle, R. I.: Ben Hur has not been played in New York this season.

M. V. New York: Joseph Callahan is again starring this season in Faust.

H. F. L. Owsen, N. H.: Write to Frank McKee, Madison Square Theatre, New York.

Ransom, Montreal, N. B.: The actress you refer to is not on the stage this season.

R. A. N. Atlanta: Alice Kanner, 1423 Broadway, can inform you regarding the rights to plays.

W. T. S. Kingston, N. Y. and L. C. Smith, Minn.: Write to Samuel French, No. 24 West Twenty-second Street, New York, for list of plays and for information about plays desired.

P. H. M. Albany: 1. Address the musical directors of the theatres and companies you mention. 2. The address of the Payton Howard is No. 170 Division Avenue, Brooklyn, N. Y.

W. P. Philadelphia: Walter Edwards is a member of the Boyie Stock company, at the Grand Opera House, Nashville, Tenn., that opened its season Sept. 16, with A Gilded Fool as the first bill.

D. New York: It is impossible to give any exact information about the customary division of royalties between comic composers and librettists, since these arrangements are rarely made public. But it is probable that in cases in which the writer and composer are of equal reputation the profits are divided equally.

R. A. D. Trenton, N. J.: The Crystal Palace was located at Forty-second Street and Sixth Avenue, the site of the present Bryant Park. The building was modeled after the London Crystal Palace and was built of glass with steel supports. It was two stories high, with a dome and many towers. The opening occurred July 18, 1854, with an industrial exhibition. The event was closed Oct. 31. In 1857 the American Institute exhibition was held there. On Oct. 6, 1858, the Crystal Palace was destroyed by fire.

R. L. T. Baltimore: You are right; a play called The Blue Officer was produced at the Madison Square Theatre in this city. The date of production was April 25, 1896, and its author's name was programmed as Amy Reclaw, an evident non de plume. In the cast were Henry Lee, Henry Holland, Clarence Handyside, George Oshorne, Evelyn Evans, William Spencer, Thomas Joyce, A. L. Rankin, William Hatter, Donna Madizza, Selma Fetter, Genevieve Lytton, and Rose Rytting. The Blue Officer ran one week.

P. F. F. Conn.: 1. Among the plays in which Byron Douglas has appeared are The Pavements of Paris, The Still Alarm, A Long Lane, Claudius, Nero, The Inspector, Men and Women, The White Squadron, Detection, Ninety Days, Dr. Heigraff, From Iron, The Cuckoo, On and Off, and The Only Way. 2. The American original cast of On and Off, produced at the Lafayette Square Opera House, Washington, D. C., Oct. 8, 1898, was: George Godfrey, R. M. Holland; Alfred Godfrey, Fritz Williams; Brunaire, Samuel Reed; Dominique de St. Pierre, Byron Douglas; Mortel, James Kearney; Randolph, Nathan Fox; Madeleine Godfrey, Amelia Bingham; Madame Brunaire, Maggie Fisher; Madame Martel, Anita Rothe; Rose Martel, Katherine Florence; Lisette, May Lombert; Julia, May Galtier; Alice, Angina Glose.

J. R. D. Norwich, Conn.: Louis F. Maman has been on the stage many years, during which time he has supported Mary Anderson, Joseph Jefferson, Alexander Salvini, Edwin Booth and numerous other celebrated actors in their Shakespearean and classic repertoires. Some of his more notable impersonations with these players have been Capulet in Romeo and Juliet, Trinculo in Insignar, Stephen in The Hunchback, and Rosencrantz in Hamlet. He was a member of the Madison Square Theatre company that produced Emeralds, Saints and Sinners, and other plays, and was also in the cast of Hans Kirtz. Of late he has been seen principally in melodramas. He was in the revival of The Great Ruby at the Fourteenth Street Theatre in 1900, and since then has supported Rose Coghlan in Vanderbilt and is now with that actress in her revival of Peg Woffington.

## THE DRAMATIC SCHOOLS.

The Dvorak Dramatic School, Chicago, will give its first performance Oct. 10, presenting It's All a Mistake, Barbara, and A Perfect Cure. The part of Barbara is in the hands of Marie Tovey, who is to make her professional debut next fall. The other members in the cast are H. R. Martin, Joseph Knorr, Edwin E. Fraser, J. H. Hauronic, Misses Beale Dabell, Olive Buck, Mary Conners, Ethel Carver, Stella Feldon, and Anna Grabel. A Scrap of Paper will be produced Nov. 14.

The last performance of Mrs. Irving Winslow's summer school was given Sept. 29 in the theatre of the Old Bailey Club House, at Lexington, Mass. The play was Mrs. Winslow's version of La Jeunesse de Richelieu, under the name of Richelieu at Sixteen. The cast: Count Saint Louis de Richelieu, Helena Sharpsteen; Baron Fitzouche, Charles Edward Amory Winslow; Sir James Courtil, George G. King; Pierre, Frank Jackson; Fritz, Alexander Hayle; Whinnie, Edgar Gage; Ursula, John Baker; Valentin, Lewis Boston; Marchioness of Dombars, Emma Shull; Lady Belle, Josephine Sherwood; Baroness Fitzouche, Ruth Delane; Lady Grace Dudley, Margery Aldrich; Lady Dorothy Sayton, Elia Verder; Lady Mary Morton, Ethel Thompson.

The pupils of the National Conservatory of Dramatic Art, F. F. Mackay, director, will give a series of Friday matinee this season. The first will occur Oct. 11, when Caste will be presented.

## THE PLAYERS' CHRONOLOGY.

### September.

23. Debut at Sunderland, England, of Henry Irving, 1866.
- American debut of James Sheridan Knowles, 1804.
- American debut of Laura Adeline, 1861.
- Birth of Lillie Price in Philadelphia, 1843.
- Birth of John W. Aldrich in Baltimore, 1857.
- London appearance at Drury Lane as Hamlet of John Philip Kemble, 1793.

### October.

1. Debut of Charles John Kean at Drury Lane, 1827.
- Birth of Louis Aldrich in Ohio, 1843.
- Birth of Charles Thomas Fawcett, Jr., 1896.
- Opening of the Academy of Music, New York, 1854.
- Death of Joseph Prenter at Boston, 1897.
- American debut of Macready at the Park Theatre, New York, 1824.
- Death of Caroline Mabel Hoyt, 1868.
- Death of Frank S. Chanfrau, 1894.
- Birth of Henry Linden in Richmond, Va., 1851.
- American debut of Ernesto Rossi at the Globe Theatre, Boston, 1851.
- George Jamison killed in railroad accident, 1868.
- Debut at Manchester, N. H., of W. H. Riley in Pizarro, 1853.
- Debut at the Arch Street Theatre, Philadelphia, of Miss Mary Duff (Mrs. A. A. Adams, Mrs. Joseph Gilbert, Mrs. J. G. Foster), 1821.
- Death of Marie Almon in Paris, 1867.
- Birth of Sydney, Australia, of Marion Agnes Land Boston Ferry (Mrs. J. E. Booth), 1853.
- Death at London of John H. Vandenberg, 1891.
- Boston Howard Atherton opened, 1866.
- Phoenix Theatre, London, opened, 1868.
- Death of Charles S. Porter in Philadelphia, 1857.



## THE USHER.



The Tribune calls attention editorially to the fact that although the season has barely begun the ticket speculators are perniciously active, and that playgoers are emphatic in their complaints against the annoyance.

"While a few managers try to abate this nuisance," says the Tribune, "it is well known, in spite of misrepresentations and denials, that the box-offices of several playhouses are in secret alliance with the men whose extortionate charges for seats give rise to so many well founded protests."

Speculators themselves bear out this assertion. Only the other night one of them told me that the sidewalk traders rarely intrude where they are not "welcome," as he expressed it. And the fact that there are two or three theatres in this city where speculators are rarely, if ever, found, goes to show that managers are able to protect their patrons from the imposition if they wish.

Of course, it may be urged that the public has the power to remedy the speculator evil, and that its failure to do it suggests that the sidewalk traffic is not only tolerated but approved by patronage and support.

But it may be set down as an obvious truth that the speculator is never patronized from choice. He is a wholly superfluous middleman who counts upon "holding up" the belated visitor when there are no seats, or no desirable seats, to be had at the box-office, and when it becomes a question with the intending patron either of yielding to extortion or of going home.

The municipal restrictions placed upon the speculators are not strict enough. The former regulation compelling them to stand a certain distance from the entrances to theatres was better than the privileges they now enjoy. Nevertheless, and in spite of this, there are various precautions that managers can take, if they choose, which virtually will put an end to the nefarious business.

Henrietta Crossman, in addition to Mistress Nell, is giving occasional performances of *As You Like It*. Her Rosalind is praised unreservedly by the critics that have seen it, not only for the archness and charm of its comedy, but for the sincerity and feeling exhibited in the more serious aspects of the role.

The Great Millionaire, the new Drury Lane melodrama produced recently, does not seem to have evoked critical enthusiasm. As one writer puts it, Cecil Raleigh has painted on too large a canvas.

The play is said to lack "human interest"—that concomitant so necessary to the success of a big melodrama. The millionaire who is the central figure, according to the *Express*, "never really has anything for his money except abuse." In the course of the piece he gives a dinner that costs 100 pounds a plate, but his guests "sit down to napery, silver, and an epurage of flowers; they rise up without a taste of champagne."

Some of the situations of *The Great Millionaire* are said to be reminiscent of Feuldet's *Montjoie*, *Money*, and *The Masqueraders*, but originality is not a sine qua non in melodrama, and this one has even more than the usual amount of scenic variety, which is more important.

Apropos of W. H. Wright's recent strictures upon poster English in general and Mr. La Shelle's Bonnie Brier Bush printing in particular, I have received the following letter from Mr. La Shelle himself:

I mean to have been the means of stirring up that interesting exhibit variously known as "Constant Reader," "Vox Populi," "Old Subscriber," etc., by the wording of some posters announcing the dear old actor, Mr. Stoddart, in *The Bonnie Brier Bush*.

In the present case "Constant Reader's" name appears to be W. H. Wright. It is a matter of regret to me that this gentleman's position should be less right than his name. He affects to feel offended with me for daring to "introduce" so old and well-known an actor as Mr. Stoddart. Were this a full and true statement of the case I would cheerfully agree with Mr. Wright (beg pardon, I mean Mr. Wright), but the truth is that the Wrong Mr. Wright has garbled the language of the poster in question to suit his purpose.

The complete sentence, of which only a portion is criticized, is: "Kirk La Shelle introduces the veteran actor Mr. J. H. Stoddart in *MacLaren's Scottish Rite*." I think the closest scrutiny of the poster will fail to discover a comma, semicolon or other mark of punctuation in this sentence. Inasmuch as I did not learn to read from the billboards I may be at a disadvantage, educationally speaking, in this controversy with the Wrong Mr. Wright; but, fortified with the consciousness that I did learn something of punctuation in such

schools as my youth afforded, I would humbly suggest that Mr. Wright is wrong.

Although wholly unknown to the British public I think that, could I consummate such a deal, it would be perfectly appropriate to announce, "Kirk La Shelle introduces Lord Salisbury in a new act of legendariness," or, "Kirk La Shelle introduces Cecil Rhodes in *The Story of an African Farm*." Both Lord Salisbury and Cecil Rhodes are known to the British public and I am not; yet, if I were able to engage Lord Salisbury and Cecil Rhodes for such public exhibitions, my right to introduce them in these roles would be unquestioned.

I would further suggest that the Wrong Mr. Wright study punctuation. He will not, however, find its true principles illustrated on the billboards or on the advertising cards in street cars; and as he acknowledges these to be his chief source of educational information, it will be necessary for him to venture into the (to him) strange atmosphere of a library.

Very truly yours,

KIRK LA SHELLE.

The following view behind the scenes of Pennsylvania's legislative stage is afforded by one who is in a position to know the facts and who vouches for the truth of the matters described:

"The delay in Mr. Keith's new Philadelphia theatre, the opening of which was postponed, is explained thus: The plans of the architect were at variance with the laws at the time they were filed, and the authorities were appealed to to allow alterations in these laws so that the plans, which were admitted to be better and safer than those contemplated by the original statute, could be proceeded with.

"The alterations, however, were opposed by persons associated with the theatrical combine, who, aided by members of the Pennsylvania Legislature, succeeded in delaying ac-

tion. The emissary alleged to act for a clique of members of both the House and Senate of Pennsylvania approached Mr. Keith and suggested that if he would give \$50,000—\$25,000 for each branch of the Legislature—the new law as proposed would go through.

"It is alleged that Mr. Keith appealed to the publisher of a prominent newspaper in the Quaker City, and the latter, after looking into the facts, sent word to the representative of the legislative clique that if they did not pass the new amendments as proposed, and that, too, without the payment of the sum asked, he, the publisher, would withdraw his support from the gang and would begin an exposé of the doings of the body and its nominal head. Fearing the loss of their strongest support, the henchmen of the schemers pushed the ordinance through, and Mr. Keith was allowed to proceed with the building of his palatial playhouse without contributing one cent."

## DEATH OF J. H. HAVERLY.

John H. Haverly, the famous minstrel and theatrical manager, died at St. Mark's Hospital, Salt Lake City, on Saturday, Sept. 28. He had been in poor health for several years, and about a month ago his condition became so serious that he was obliged to enter the hospital. The immediate cause of his death was heart disease.

The career of "Jack" Haverly was one of the most extraordinary in the annals of theatrical management in America. He rose from poverty, entirely by his own efforts, to a position of power and influence. At one time he controlled more theatres and companies than any other American or English manager. He made many brilliant successes and many huge failures. He

was, above all things, a daring speculator. After making and losing colossal fortunes in theatrical enterprises he went into mining, and for the last two years had made his headquarters in Salt Lake City in order to look after his interests in that neighborhood.

Mr. Haverly was born in Pennsylvania in 1834, and in his youth was apprenticed to a shoemaker. He disliked the trade, and after having a violent quarrel with his master he ran away from his native village and became a newsboy in Pittsburgh. Soon he drifted into theatrical work, first as door tender, then as box-office man, then as treasurer. At twenty-one he made his first venture on his own account, managing a variety company in Toledo. In 1852 the Haverly and Cool Minstrels were organized. In 1859 Mr. Haverly purchased Cool Burgess' interest and launched the first J. H. Haverly Minstrel, with Barlow, Wilson, Primrose, and West as the principal features. During the many years' career of this company it at various times numbered among its members Billy Emerson, Bobby Newcombe, Add. Ryman, Frank Cushman, George Thatcher, Hugh Dougherty, Frank Moran, Billy Rice, Francis Wilson, Billy Arlington, Ben Cotton, John R. Kemble, Carol Johnson, Bob Marvin, Andrew Mack, and many others of equal renown.

In 1878 Mr. Haverly organized the United Mastodon Minstrels, the largest company that had been gotten together up to that time. The company made a sensation in America, and later, when Mr. Haverly took it to Her Majesty's Theatre, London, the organization won a brilliant reputation throughout England. Two years afterward Haverly's Minstrels, numbering more than a hundred people, played a long and enormously successful engagement at Drury Lane Theatre, London, and in 1883 Haverly's Colored Minstrels, numbering one hundred and fifteen people, appeared in London and repeated the triumph of the former company.

Besides managing various traveling organizations, Mr. Haverly took over the management of many theatres in the more important cities of the United States and established a circuit. His was, indeed, the first large circuit of theatres in America. He controlled and managed Haverly's Broad Street Theatre and Haverly's Chestnut Street Theatre, Philadelphia; Haverly's Bush Street Theatre, Haverly's Alhambra and Haverly's California Theatre, San Francisco; Haverly's New Chicago Theatre, Haverly's Theatre, Adelphi Theatre and Haverly's Columbia Theatre, Chicago, Ill.; Niblo's Garden, Fifth Avenue Theatre and Haverly's Fourteenth Street



Theatre, New York city, and Haverly's Brooklyn Theatre.

In partnership with Samuel Colville, Mr. Haverly made the mammoth production of *Michael Strogoff* at Booth's Theatre, that for many years held the record for magnificence of scenic display. Among his many successful traveling companies, besides those already mentioned, were Haverly's Genuine Colored Minstrels, Mapleson's Opera company, Haverly's Church Choir Pinafore company, Haverly's Juvenile Pinafore company, Haverly's Merry War Opera company, Haverly's Danites company, starring Mr. and Mrs. McKee Rankin; Haverly's Patience Opera company, Haverly's Widow Bedott company, starring Nell Burgess; Haverly's Mikado Opera company, and Haverly's Strategists company.

During the years of his greatest success in the theatrical business Mr. Haverly began speculating in stocks. In these ventures he lost heavily, but his companies earned enough, for several years, to make good his losses. He invested in many enterprises outside of the theatre, including the Chicago Jockey Club race track, on the west side of Chicago, in which he purchased a controlling interest for \$100,000.

His fortune began to wane about ten years ago, and despite his every effort he seemed unable to win back his former position in the theatrical world. In 1898 he filed in Chicago a petition of bankruptcy, with liabilities of \$227,749 and assets of \$18,100. After that he made two ventures in the theatrical business—one in Brooklyn and one in Washington—but he devoted most of his energies to mining. It is said that some of his mineral properties were valuable and productive. At any rate he made money and lived in comfort up to the last.

Robert Rogers and Louise Mackintosh invite offers. Comedy, joint engagements. Do not care for stock.

Ask for Delictum, Paris, Perfumes and Toilet Soap. Amerylle De Jacon is the delectable and most popular beauty perfume. An exquisite concentrated odor.

## PERSONAL.



FRANKLIN.—Eleanora Franklin, who was compelled through serious illness to remain at her home in Kansas City during the Summer, has returned to New York fully recovered.

SANTJE.—Susanne Santje has been engaged by W. M. Wilkison as leading woman with Howard Gould in *Brother Officers*. She will play the part taken by Margaret Anglin in the production of the play at the Empire Theatre.

HINRICHS.—Gustave Hinrichs has been engaged by Henry W. Savage to conduct the German operas that the Castle Square company will sing during its season at the Broadway. He will conduct the performance of *Lohengrin* this (Tuesday) evening.

STUART.—Leslie Stuart, the composer of *Florodora*, is a passenger on the *Majestic*, due here this week. He will stay in this country six weeks, during which time he will visit the South and West. Mr. Stuart has arranged to conduct the anniversary performance of *Florodora* at the Casino Nov. 12, and the opening performance of the Western company in San Francisco.

LACKAYE.—Wilton Lackaye will have a prominent role in the production of *Augustus Thomas'* new play, *Colorado*, at Wallack's in November.

SEYMOUR.—William Seymour is staging E. H. Sothern's production of *If I Were King*.

IRWIN.—May Irwin essayed a new job one day last week. Treasurer Campbell was taken ill suddenly, and Miss Irwin substituted for him for a while. It was the severest test Miss Irwin's good nature ever had, but the good nature stood it.

NEWMARK.—Stella Newmark, the young American pianist, who for the past three years has been studying at the Berlin Musical Conservatory, returned to this city a few days ago laden with medals and diplomas from the leading musical institutions of the German capital. Miss Newmark proposes to give an afternoon recital at the Waldorf-Astoria before the close of November.

KESTER.—Paul Kester spent last week in town attending to business matters connected with a new play of his that will soon be produced. He has now returned to his plantation in Virginia, which is his permanent place of residence.

WENDELL.—As guests of Evert Janzen Wendell, the Oxford and Cambridge athlete, now visiting this country, attended the performance of *Arizona* at the Academy Friday evening.

MACDONALD.—Christie MacDonald resigned from Peter F. Dally's company last week, claiming that the management had not given her the featuring stipulated in her contract.

STODDART.—The Caledonian Society has invited J. H. Stoddart to preside at the athletic contests to be held at the St. Andrew's Golf Club's grounds, on Staten Island, the first week in October.

HAWTREY.—Charles Hawtreys and his company arrived here on Saturday, and will open at the Garrick next Monday in *A Message from Mars*. This is Mr. Hawtreys' first visit to this country.

ROBERTSON.—A daughter was born to Mr. and Mrs. J. Forbes Robertson (Gertrude Elliott) at the residence of Mrs. Robertson's sister, Maxine Elliot, at "Jackwood," Shooters' Hill, Kent, England, last week.

GREY.—Katherine Grey has been engaged by Wagenhals and Kemper to play the leading role with Arthur Byron in *Petticoats and Bayonets*, that will be produced in Chicago next Monday.

WILLARD.—The new play that E. S. Willard is to produce is called *The Cardinal*.

SCHOFIELD.—Mr. and Mrs. John B. Schofield have left their Summer cottage at Manchester-by-the-Sea, Mass., and have returned to Brookline, Mass., for the Winter.

SMYTH.—Florence Smyth has been engaged as leading woman with Howard Kyle in *Nathan Hale*. The company will leave to-day for the West.

MELTZER.—Charles Henry Meltzer was on board the steam yacht *Erie* at the yacht race Saturday when the *Erie* collided with the revenue cutter *Groesbeck*.

NETHERSOLE.—Louis Nethersole is ill at the Hotel Stanton, Philadelphia.







titute. This was clearly evidenced by the large size of the audience last Tuesday night and the frequency of the applause. The performance was in every particular a most creditable one. The principals and chorists turned from the heavy, grandiloquent work that *Il Trovatore* demands to the vivacious scenes of *Martha* in a dexterous manner, that proved conclusively the company's versatility. Reginald Roberts, who is making rapid strides forward this season, both artistically and in the esteem of the public, was a capital Lionel musically and dramatically. William Pruette as Plunkett repeated the success that he made in the role of the American. E. P. Temple and J. Parker Combs were very satisfactory in the roles of Lord Tristan and the Sheriff respectively. Adelaide Norwood was an altogether charming Lady Harriet, and Marion Ivel was a far better Nancy than was expected from her in view of her former work with the company. Indeed, in both singing and acting she was worthy of the many plaudits that she received. The chorus was as sprightly and vociferous as usual, and the mounting of the opera was excellent.

## CARMEN.

Last evening the company began the week with a buoyant, lusty and altogether delightful performance of *Carmen*. Rarely, indeed, has the opera been presented in English before a New York audience in so satisfactory a fashion. The principals and chorists were at their best, the mounting was very good, and the kindly-disposed audience found many opportunities for bestowing well-deserved applause.

Josephine Ludwig, in the title-role, made a favorable impression at the outset. She possesses the beauty and the dramatic temperament that the character demands, and her vocal abilities are quite equal to the role. In her performance last evening she was at times a trifle crude in bearing and gesture, but these slight deficiencies were entirely outweighed by the sincerity, musical excellence and personal charm of her impersonation.

Reginald Roberts was a very attractive—very human—Don Jose, and he sang with his customary accuracy and spirit. The Escamillo of Winfred Goff was a most creditable performance. Francis J. Boyle was a fine, sonorous Zuniga, and E. N. Knight sang the role of Dancairo very acceptably. Adelaide Norwood repeated her former success in the role of Michaela; and Marion Ivel and Maude Ramey were very satisfactory. Indeed, as Mercedes and Frasquita respectively. The chorus was, as always, thoroughly admirable. During the week *Lohegrin* will be presented at four performances, and *Carmen* will be repeated on Thursday and Saturday evenings and at the Wednesday matinee.

## MURRAY HILL—Sappho.

The Henry V. Donnelly Stock company at the Murray Hill Theatre appears this week in a new dramatization of *Sappho*, made by Douglas Roberts. The version differs in several respects from those that have been seen recently in New York, and while it is possessed of most of the crudities that seem almost inevitable in dramatization, it is yet an entertaining play, forcible in many of its situations, and withal skillfully put together.

The first act takes place in Decholette's house in Paris on the night of the fancy dress ball, the scene of second and fourth acts is in Fanny Le Grand's cottage in the country, and the third act takes place at the home of the Gammans, near Marseilles. The play is capably mounted, and, as was to be expected, it was very capably acted last evening by the Donnelly company.

Alice Johnson, in the chief role, gave a really remarkable impersonation of the new familiar character. She was alluringly feminine in the earlier scenes, and in the later episodes that demanded dramatic power and abandon she rose splendidly to her opportunity. William Bramwell was in many respects the most satisfactory Jean that has been seen here. He made the character very human and appealing.

K. Sheldon Lewis was an excellent Paul Decholette, and George Henry Traylor played Camille acceptably. Others in the very long cast who deserve special mention were Robert McWade as Camille, Mrs. N. C. Forrester as Divonne, Laura Hope Crews as Irene, Frances Harr as Alice, and Rose Stuart as Madame Bettina. Next week, *A Trip to Chinatown*.

## American—Northern Lights.

The American Theatre Stock company presented *Northern Lights* last night to a good audience. The play was better suited to the company than some others that have been produced this season. Robert Elliott's portrayal of the vacillating army surgeon, Dr. Sherwood, was one of the best things he has done. Herman A. Sheldon was excellent as the bibulous Mrs. Hage Dore. James E. Wilson looked intensely as the Indian, Swiftwind. Justina Rogers was an acceptable Helen Dore. George Wallis made a delightful Dorothy Dasher. Victor Moore was amusing as Mr. Hage. Lillian Beyer, in the role of Florence Sherwood, was affected and unnatural. Mortimer Snow, Arthur Matland, Franklin Marshall, and Emily Collins deserve mention, and the rest of the cast was capable. The settings were excellent. Next week, *Silence*.

## Metropolitan—Cross Day.

Robert Elliott, in the title-role, was a capital Cross Day. He made the character very human and appealing. The other principals were also very satisfactory. The chorus was, as always, thoroughly admirable. During the week *Lohegrin* will be presented at four performances, and *Carmen* will be repeated on Thursday and Saturday evenings and at the Wednesday matinee.

Cross Day, Owen Davis' musical farce, under management of Davis and Cooke, was first seen in New York last night at the Metropolitan Theatre, where it was presented by a company composed of well-known and clever fun makers. The play was staged by Ned Wrayburn. There is sufficient plot to introduce the characters, the dialogue is witty, and some catchy music by George E. Nichols pleases the whistlers in the gallery.

Sam Williams as Toots, the proprietor of the circus, and Joe Adams as Rubber He, were the principal comedians, and Frank McNish, of "Glimpses and Fun" fame; Martinetti and Southard, Harry Shank, Smith, Doty and Ose, the Mitchell Sisters, and several other well-known performers, gave the farce with a dash and humor that was most generous.

There was every chance to laugh, and the

large and appreciative audience responded heartily. Next week, *Rose Coghlan*.

## Grand Opera House—Winchester.

Winchester, produced by the stock company at the American Theatre last season, was presented in a creditable manner at the Grand Opera House last night before a large audience. John J. Farrell had the leading male role of Major Frank Kearney and was decidedly successful in it. Margaret May repeated her good performance of the heroine, Virginia Randolph. Edward McWade, the author of the play, was very satisfactory as Julius, and others in the cast who did well were W. H. Stuart, Harry English, Frank Sheridan, Charles Chappelle, Stanley Jessup, Mart E. Heisey, Clint G. Ford, Joseph Hanne-way, J. H. Cohen, Julia Batchelder, and Margaret Lee. The audience was very enthusiastic over the play's several exciting incidents. The production was well staged.

## At Other Playhouses.

ACADEMY OF MUSIC.—Arizono's audiences continue large.

ELJOU.—The Auctioneer starts its second week.

CASINO.—Florodora is approaching its first anniversary.

CRITERION.—William Faversham presents *A Royal Rival*.

DAILY.—The Messenger Boy is popular.

EMPIRE.—John Drew in *The Second in Command*.

GARDEN.—E. H. Sothern will appear in *Richard Lovelace* until *If I Were King*, that is now in rehearsal, is ready for production.

GARRICK.—This is the last week of Ethel Barrymore in *Captain Jinks of the Horse Marines*. Next Monday, Charles Hawtrey and his company appear in *A Message from Mars*.

HERALD SQUARE.—Andrew Mack's engagement in *Tom Moore* will end this week. Dan Daly in *The New Yorkers* will follow.

LYCEUM.—Bertha Galland continues in *The Forest Lovers*, but will soon produce a new play by Sydney Grundy.

REPUBLIC.—J. H. Stoddard in *The Bonnie Brier Bush* is appreciated by good houses.

VICTORIA.—The opening of this theatre, with the Russell Brothers in *Sweet Maria*, is now set for Oct. 10.

WALLACK'S.—James K. Hackett in *Don Cesar's Return* is seen by well filled houses.

## ACTORS VS. ARTISTS IN BASEBALL.

The New York Polo Grounds has seen many notable baseball games, but probably none that will compare in slightest measure with that to be pulled off next Monday afternoon between assorted actors and variegated newspaper artists, all for sweet charity's sake—to endow a cot in a hospital. The game is going to be a wonder in the way of novelty. It appears that the scheme originated in a suggestion of R. F. Outenit, father of the "Yellow Kid," and it has been rushed to realization by his fellow artists, Abraham Stone and C. H. Beale. The date first set for the game was abandoned because of the death of President McKinley, and on the list of actors then enlisted as players were Frank Danahy, Francis Wilson, Andrew Mack, Digby Bell, Eddie Foy, Walter Jones, and William Collier, all of whom now find that out-of-town or other engagements will prevent their appearance on Oct. 7.

So the actor team will include Dan Daly, James F. Powers, David Warfield, Burr McIntosh, Daniel McElroy, Vera Kendell, Robert F. McGowan, Sam J. Ryan, Tom Lewis, Eugene O'Rourke, John Ford, Sidney Danna, and James A. Kirman, besides the girls of the *Florodora* double quartet, who will cover the infield in one inning, during which Edna Wallace Hopper and Helen Redmond will act as coaches.

The justly celebrated New York Theatre team will play another inning, with Marie Dressler and Miss Glimmer to coach. Lillian Russell has volunteered to undertake the heavy task of basing coach. Street and his orchestra will supply the music, and the actors expect to beat the artists on merit. The artists propose to ring in a system of progressive basing, changing positions so as to give every volunteer a hack at the game, and their formidable team will comprise R. F. Outenit, Homer Davenport, T. E. Powers, Grant Hamilton, Louis Delrympie, James Swinerton, Dan McCarthy, C. E. Shelton, Gilbert Edge, Harry Dart, H. F. Constance, Robert Hiden, C. G. Bond, C. Mortimer, W. F. McGowan, Ed E. Grier, Campbell Cory, Gus Dick, C. E. McKinley, and Bert Cobb.

The chorus girls of various local companies will unite to sell chewing gum, flowers, and score cards—and the last named will be souvenir marvels with caricatures of all the artists, each gazing himself. Weber and Fields have sent a letter to the committee regretting that they couldn't appear because of a rehearsal, and have forwarded a check for \$100 to act as proxy for them.

## OBITUARY.

Mrs. F. F. Proctor, wife of the well-known theatrical proprietor of this city, died on Sept. 28 at the family residence, Larchmont Manor, N. Y., after a long illness of a comparatively short duration. She had been for many years prominent in social and religious circles of Larchmont, where her numerous charitable and benevolent work had endeared her to a large circle of friends. Throughout her lingering and painful illness she bore her sufferings with singular patience and fortitude. She is survived by her husband, two daughters and a son. Mrs. Proctor was a native of New York city, her maiden name having been Mary Ann Dady. She made her stage debut at the age of thirteen, appearing as a singer at the New Broadway Theatre at a benefit for Mrs. W. G. Jones. She subsequently appeared with Kate Fisher's Dramatic company, and later traveled with her husband throughout the country. She was known professionally as Folly Daily. She married Mr. Proctor, who was one of the Levantine Brothers, about twenty-nine years ago, and soon afterward she retired from the stage. Her untimely death, however, has given occasion for many deaths of charity made her a favorite not alone in the home circle but with all who enjoyed her acquaintance. Of her three children one is the wife of Lester H. Ryley, of Larchmont; another, Henrietta Proctor, is unmarried, while her only son, Frederick F. Proctor, Jr., is engaged in business with his father. Mr. and Mrs. Proctor for many years resided in Albany, but since 1880 they had made their home at Larchmont.

Agnes Wallack, the famous old German actress, died at her home in Berlin, on Sept. 28, aged seventy-seven years. She was the sister daughter of Robert Mann and the widow of Francis Wallack.

The mother of A. B. Edwards, of the *Foggy* company, died at her home in Denver, Col., on Sept. 28. Mr. Edwards left the company at Alton, Ill., and went to Denver to attend the funeral.

Mrs. Horace Muck, mother of George T. Muck, the actor, died at her home in Chicago on Sept. 28, of heart failure. She was seventy years of age.

Louis Levy, father of Mrs. J. Bush Brownson, died at Spokane, Wash., Sept. 18.

## THE STOCK COMPANIES.

The Spooner Stock company produced at the Park Theatre, Brooklyn, last week, two new plays, *The Continental Dragon*, a dramatization of Robert Nelson Stephen's Revolutionary romance, in two acts, by Edna May Spooner, and an original one-act drama, *Between Two Ports*, by Cecil Spooner. The cast of *The Continental Dragon*:

Elizabeth Phillips.....Edna May Spooner  
Captain Harry Payton.....Augustus Phillips  
Major Jack Golden.....Walter Wilson  
Major Valentine.....W. L. West  
Williams.....Harry M. Hicks  
Molly.....Jessie McAllister  
Sally Williams.....Mrs. Spooner

The cast of *Between Two Ports*:

Leon Benson.....Cecil Spooner  
Sergeant Dick Gardiner.....Augustus Phillips  
Leon Valois.....Walter Wilson  
Stod Benson.....Robert Benson  
Hal Benson.....Harold Kennedy  
Major Swenson.....Don F. Wilson  
Corporal Malone.....Edwin H. Curtis  
Private Kiowa.....R. K. Spooner

*Between Two Ports* tells a rugged, human little story of life on the Canadian border in the far Northwest. The first scene is in the home of the Bensons, midway between the "Mounted Police" stations of Fort Cudahy and Fort Reliance. Leon Valois, a French Canadian, comes from Fort Cudahy with the news that Hal Benson, the brother of the heroine, Lou Benson, has killed an Indian in self-defense and that already sealed orders for his arrest are in the hands of Sergeant Gardiner, of the Mounted Police, who is on his way to deliver them at Fort Reliance. This news is conveyed only to Ed Benson, Hal's father, purposely withholding it from Lou, so as not to unnecessarily alarm her. The two men decide to drug Gardiner when he comes in order to delay the pursuit of Hal. Gardiner presently arrives and a potter is put in his coffee that sends him to sleep. Lou, not knowing the reason for Gardiner's sudden unconsciousness, but realizing that he has orders that must be delivered, or that otherwise he will be disgraced, waits until her father and Valois have retired, and then, disguised in Gardiner's coat and Hal's trousers, rides to Fort Reliance with the orders for her brother's arrest. The second scene shows the delivery of the papers by Lou at the fort. The third and final scene is back at the Bensons', the next morning, when Lou makes the discovery that she has, by her own action, doomed her brother. While she is bemoaning her mistake Hal is brought in, a prisoner. Gardiner and Valois decide to attempt his rescue, and accomplish it after a struggle with the police in which both are injured. He play ends with a pretty little scene in which Lou and Gardiner acknowledge their love for each other.

The play never for a moment lags in interest, and is a logical and uncommonly faithful reproduction of this phase of American life. The characters are skilfully and pleasantly drawn and the situations, of which there are enough for a much longer play, very effective. Cecil Spooner evidently had himself in mind in writing the play, as the role of Leon Benson fitted him like a glove and her portrayal was highly commendable. Walter Wilson was an excellent Leon Valois, his broken English being particularly good. Augustus Phillips was a capital Sergeant Gardiner, Lou's lover, and Robert Benson, as Stod Benson, a natural father. The other roles were well looked after by Harold Kennedy, Don F. Wilson and Edwin H. Curtis. The staging and lighting of the production were no small factors in its success and were well high perfect.

*The Continental Dragon* is entirely different from *Between Two Ports*, but is no less excellent, although more pretentious. It tells a story of how the hate of a loyal Tory maiden for a young officer of Washington's army is turned to love. Captain Payton, the American officer, is wounded near the main house of Elizabeth Phillips, the Tory girl, and brought into the house, where he is virtually the young woman's prisoner. She decides to hand him over to the British to be hung, and sends for their commander, who is but an hour's distance away. Captain Payton comes to the only way to save his life is to get himself both to change her mind. This he proceeds to do by wooing her so ardently that within the hour he has won her. In the second act Elizabeth learns that the captain's love for her was sham, and is much chagrined. She decides that she will make the captain love her for the pleasure of refusing him and will thus punish him for his insolence. This she does, but in the meantime discovers the cowardice of her old-fashioned husband, Major Golden, who refuses to fight a duel with Payton, whom she challenges by him to do so. Captain Payton's victory arouses Elizabeth's admiration and reverence for her love, with the final result that she accepts him.

It is surprising that no one has before dramatized this novel, as it is no more than justice to say it has made one of the brightest and best colonial comedies of recent years. The dramatist's dialogue is exceptionally clever, and the plot, though not a particularly strong one, is developed in a manner that makes it interesting and entertaining throughout. Edna May Spooner's creation of the part of Elizabeth Phillips was graceful, artistic and pleasing, and will rank as among her most successful achievements. Augustus Phillips made a vigorous and ardent Captain Payton, and his humor was infectious. W. L. West as Mr. Valentine gave a clever portrait of an old man eighty years of age. Mrs. Spooner was very good as Sally Williams, Elizabeth's maid. Jessie McAllister was attractive as the maid, Molly. Walter Wilson and Harry Hicks rendered creditable support. The rich and picturesque costumes of the period and the quaint scenery and settings made the one scene at Phillips Manor home one of the best the company has ever staged, and conveyed the atmosphere of the time excellently. The audience was large. This week, *The Butcher*.

The Baker Stock company revived *Why Smith Left Home* at the Criterion Theatre last week. The play was an emphatic success as presented by the company last season and proved, by the fact that it drew the largest audience of the present season, that it was no less popular than before. David Conger was a satisfactory John Smith. Thomas Black was very amusing as General Billethead, that he played last year. Edward M. Ellis' command of German dialect was a potent feature of his portrayal of Count von Guggenheim, although he was otherwise excellent. Edith Ellis Baker acted with discretion and intelligence as Mrs. John Smith. Ida A. Thomas was in her element as Lavina Daly, the cook, and realized all the phases of that important but interesting character. Alice Baker acted Julia in a naive way that was truly bewitching. Josephine Fox, as Mrs. Billethead, Harry J. Thomas, and Adah Darned Holt also did good work. The play was simply but tastefully mounted. This week Fletcher Harvey will replace David Conger as leading man in *Captain Swift*, supported by the other members of the company. Mr. Harvey was formerly a member of the Alcanzar Stock, of San Francisco.

The Greenwall Stock company was seen to better advantage last week in *An Enemy to the King* than in any play since *The Great Ruby*, in which it opened three weeks ago. The audiences have steadily increased since that time and last week were very good, taken as a whole. Richard Buhler was forceful and picturesque as Richmond de Lennay. Valeria Burgess was a pleasing Julia de Verdon. Nettie Borne made the most of the small role of Jeannette, as did Emma Dunn that of Briet. William Toker was very good as Henri. Horace Lewis' excellent elocution and dignified bearing were well suited to the role of Blaise Trilpant. Cecil Owen as Guillaume Montaigne was capital. E. L. Snader had the important role of Claude Lechatre, that he acted well. Charles Brown, William Haindel, Richard Cavanaugh, Grace Griswold, James A. Biles, William Hunt, George Fox, and E. Seymour were capable in minor parts, while the rest of the support was satisfactory and the scenery and settings entirely adequate. This week, *Fanchon, the Cricket*.

The second bill at the Gotham Theatre by the

Elite Stock company was J. R. Tillotson's comedy drama, *Queena*, that highly pleased large audiences. The company is a decidedly good one, taken as a whole, and the performance and staging were well up to the standard of the opening week. Ethel Fuller was strong in the two roles of *Queena Montrose* and *Milla*. *Rams*, in which she also showed versatility. Jack Drumler acted the part of Lord Walter Huntington in a manner that testified well for his experience. Emma De Castro was a favorite as Florence Nightingale. Several changes have been made in the company to its advantage, and still more are promised. The cast of the cast, that included Joseph L. Treacy, Walter Chatter, Harry MacDonald, Edmund Day, Edwin Lloyd, Rose Watson, Alice Shepherd Davenport, and Jennie Austin, was capable. This week, *Wife for Wife*.

Edward K. Rose's drama, *Under the Red Robe*, was well acted and admirably staged at Corne Payton's Theatre last week by the stock company. The scenery was handsome and the gown likewise, while the incidental music by the orchestra added considerably to the effectiveness of the production. Etta Reed as Emma de Chechofort was unusually happy. She lent a distinguished bearing to the character and acted naturally and with conviction. Mrs. Brown was a spirited Gil de Beraut and fenced cleverly. George Hoey was capital as the irascible Englishman, Thomas Brunt. Corne Payton as Captain Larolle was warmly received. Johnnie Hoey was a good De Fargia. Charles Barringer gave a creditable performance of the exacting role of Richelieu. Marion Williams was excellent as the dumb man, Cien. Sadie Radcliffe contributed her usual careful portrayal as Madame Zaton. W. A. Mortimer and Marguerite Fields also deserve mention. The audiences were large throughout the week. This week, *The Banker's Daughter*. The prospects for the Sunday night concert soon to be inaugurated are very encouraging.

The *Mormon Wife* was presented by the Hinesy Stock company at Hinesy's Theatre, Newark, last week, and large houses applauded it. J. Henry Kolker and Hery Hope handled the leading roles successfully. Verne Castro made a great comedy hit as Tilly. Gerald Griffin was also a heavy scorer as Simon Slick. Harry O'Neil was an excellent Danny Higgins. Oscar Figman made his debut with the company, and handled his original role of Zeb Babbles effectively. Harold Hartshorn gave a very good performance of John Turner. Francis Wagner, George C. Robinson, Mrs. George W. Wagner, and Kelly Walters were acceptable in other parts. Lucie A. Rogers, who has played in stock at this theatre before, joined the cast, and was warmly welcomed.

Under the City Lamp was revived by the stock company at the Eastern Shore Grand Avenue Theatre, Philadelphia, last week. The production was made with a lavish hand, and the scenery was of an elaborate nature. Meritorious performances were given by Bertha Creighton, Eugene Moore, Thomas McGrath, Drew A. Morton, Edwin Middleton, Florence Roberts, Emma Madden, Walter Hamilton, and Nellie Callahan.

The Boyle Stock company produced Edward Elmer's version of *Under Two Flags* at the Grand Opera House, Nashville, Tenn., week of Sept. 23 to large business. Walter Edwards and Esther Lyon gave careful impersonations of Bertie Cecil and Cigarette, and have strengthened the splendid impression made last week. A clever bit was the Jew of Daniel Hallifax. A. W. Freeman as the blackguardly Colonel, Thomas Morgan as the faithful Babs, Mr. McWhan as Cecil's brother, Carol Arden as the Princess, and J. Gordon Edwards as Lord Southdown, all contributed to the success of the play. The production was notable for its attractive and rich settings. Northern Lights this week.

In New Orleans the Baldwin-Melville Stock company has been presenting *Under Two Flags* in a most creditable manner. Letitia Mathews and Vaughan Glaser, the new leading people, are proving themselves wise selections, and the entire company, in fact, gives promise of repeating the success of the past three years.

Vaughan Glaser has tendered his resignation as leading man of the Baldwin-Melville Stock company, New Orleans, to take effect Oct. 15.

The Proctor Stock company produces at Albany this week a curtain-raiser, *Al's Pair in Love*, written by Ashley Miller and Nathaniel Brewster, who are members of the company.

Ladies' Night, the successful *Lucy in the Dairy* from last season, has resigned from the F. F. Proctor Stock company.

J. M. Murphy will become the leading man of the Jacobs Theatre Stock company, Newark, next week.

Harry Corson Clarke has been especially engaged to play a season of ten weeks, beginning Oct. 14, with the Lafayette Square Theatre Stock company, of Washington, D. C.

The press of Nashville, Tenn., seemed pleased with J. Sydney Macy's handling of *The Girl I Left Behind Me* and Young Mrs. Winthrop, for the Vendome Stock company, of which he is stage director. His boldness, originality and finish are spoken of.

The W. S. Hartline Stock company, with Jennie Bonafide as its star, will open its second season in the Maritime Provinces Oct. 7, at Yarmouth, N. S. The company this season will include Jennie Bonafide, Willette Kerkow, Jeannette Connor, Helen Benson, David Conger, A. H. Stuart, Albert Morrison, Franklyn Powell, Aldrich Bowler, Walter H. Woodall, John Westley, and Harry Wedgewood Novell. The company will present *Antisociality*, *The Girl from the Barracks*, and other high class plays.

The new stock company at the Elmira Theatre, Toledo, Ohio, headed by Ann Lee Willard and Rebecca Warren, and under the stage direction of Will J. Dean, has been received with much favor. The press notices are very flattering and predict a long and prosperous season. Others prominent in the company are Louis Allen, James A. Barrett, Joseph Dailly, Harry Ogden Crane, Emil Hoch, Frederick Gerby, Charlotte Townsend, Fay Courtney, Kate Japan, Harriett Kerby, and Miss Courtney. Men and Women, Madame Sans Gêne, and The Senator have already been presented.

The Vendome Stock company, Nashville, Tenn., presented Young Mrs. Winthrop last week. Lawrence Gratton received praise for his portrayal of Douglas Winthrop, as did Val De Vernon for her Countess. Grace Gibbons is also high in favor. J. E. Appleton as Buxton Scott gave an artistic characterization. Meta Brittain as Miss Dick Chelway was charming. The staging of the play by J. Sydney Macy was considered excellent.

## JAMES NEILL'S NEW COMPANIES.

James Neill has planned to have three companies under his management during the season of 1902-1903. The Neill company, with Mr. Neill at its head, will continue, and there will be two new companies. In one Julia Dean, for some time a member of the Neill company, will make her dollar debut in *A Royal Family*, while the third company will tour in *Barbara Frietsch*.

Harrison Wolfe company does not close Oct. 5. New play a success everywhere.





## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

Paul Cinqvalli is retained for a third week, while Will M. Cressy and Blanche Dwyer also hold over to revive their successful sketch, *The Key of C.* The other numbers are Burton's dogs, the three Dumas, Ward and Curran, Alexander Heindl, McBride and Goodrich, the Brothers Van, Colville and McBride, Emmathilda, Phelps and Campbell, the biograph and the stereoscope.

## Tony Pastor's.

Sam, Kitty and Clara Morton lead the list this week, while the others are Canfield and Carleton, Mr. and Mrs. Jimmie Barry, the Pastors Trio, Tancott, the three Barnetts, the Gookman, Tommy and Laura Harris, the Barnards, Robinson and Corey, Daniel Harrington, and the vitagraph.

## Proctor's Fifth Avenue.

The Last Word is revived by a section of the stock company. George Hanlon and the Florentine Troupe hold over. Others are Wilson and Lancaster, Willard E. Lee, Louise Taylor, Dorothy Walters, and the kalistochope.

## Proctor's Twenty-third Street.

Turned Up is presented by a division of the Proctor Stock company. The vanderbilt and is cared for by Anna E. Hargre, the Morrissey Sisters, Harry Le Van, and the kalistochope.

## Proctor's Fifty-eighth Street.

A contingent of the Proctor Stock company play *Booth's Baby*, while Jacques Inaudi, Thurman, Harry Taylor, and the kalistochope provide the vanderbilt.

## Proctor's 125th Street.

A Night Off is the bill for a detachment of the Proctor Stock company. Charles W. Littlefield, Harry Furst, Cecelia Bader, and the kalistochope are the vanderbilt numbers.

## Hartig and Seaman's.

The week's bill is headed by the three Eacarys and shows also the Maltese Salvage Troupe, the Three Girls from Martin, Leon Thacker and company, Kough and Ballard, the two Sisters Nevada, Bailey and Madison, Carline, Parnell and Maynard, Ward's pichaninias, Frank D. Bryan, and Pat Bailey.

## New York.

The stock business company remain in the revival of *The King's Carnival*, while the preceding vanderbilt programme shows the travesty, *Supper at Sherby's*, Emma Carson, John Ford and Marion Winchester, and Carl Marwig's latest ballet, *L'Amour*.

## Weber and Fields.

The stock company continue to present the *Marceline* programme, Betty Tolly, along with the accompanying *Marceline*, Madame Bonnetouch and the *Marceline*. The advance sales are still among the largest in the history of the theatre.

## THE BURLESQUE HOUSES.

Dwight—Howard and Bessie's Own company, with an orchestra, provide the week's bill, which includes also Howard and Bessie, Emma Carson, the Musical Johnsons, the Young America Quintette, the Barnards, Betty Harris, and Tommy O'Brien.

Manhattan's Bowery—Al. Brown's company have returned to town for a week on the Bowery.

Lawson—Clark Brothers' Royal Burlesques furnish the week's bill.

Manhattan's Bowery—The Utopians are scheduled to appear at the Westside this week.

Manhattan—Bally and Wood's Big Show opens the week in the dolls and dais of Harlem.

## LAST WEEK'S HITS.

THEY PASSED—Condit and Mow, created by Sam C. Hunt, presented a new playlet, *Johnnie Adams*, Attorney, by Edmund Day. The scene is the office of Adams, a struggling lawyer at Springfield, Ill., away back in 1840. On the side Adams is a veterinary surgeon, and his only companion is a tiny dog whose broken leg he has set. Upon him dwells a young woman, Betty Hamilton, who has eloped with Lawyer Adams from a nearby town, and who seeks legal advice as to the status of certain property of hers. Her parents have bitterly opposed her alliance with Adams, and the elopement seems to have been half-way against her own will. Adams calls to look for his prospective bride, and Adams, recognizing in him a rather disreputable person from St. Louis, determines to save Betty from the fatal mistake of marrying him. Hopkins very naturally resents the interference of Adams and presently commands Betty to leave the office with him. She has taken a liking to the lawyer and she pretends to go reluctantly. She is at the door when Adams, with a parting shot, so charges Hopkins that the bad man hangs about the place and, in his wrath, kicks the basket that contains the damaged dog. This exhibition of unbecoming cruelty impresses Betty unfavorably, and she promptly decides that the man who would kick a helpless little canine is not the man it would be wise to wed. Accordingly she sends Hopkins away and tells Adams that she will spend the night at his mother's home and go back to her parents in the morning. The playlet is well written for the most part, but its comedy is generally intrusive and improbable, and its serious lines are largely of the sort that gets laughs where no laughs are wanted. The humor is of a forced, almost stilted pattern, and it is seldom happily expressed. The chief comedy element was provided, probably unintentionally, by the small dog who, placed in the basket, persisted in lifting the wicker lid and peering inquisitively at the players at most dramatic points. The audience loudly enjoyed the dog and fully appreciated the keen discernment with which he unfailingly looked up just at the places when he should not have done so. The lawyer and the young woman punctuated a majority of their serious lines by

flashing up stage to stuff the dog back into the basket, and this process, while undeniably diverting, was not always in keeping with the business at hand. He Condit gave a first-rate portrait of the lawyer of other days, playing with great care and feeling, and reading every one of his lines with delightful intelligence and skill. He looked the part perfectly and evidently appreciated all its elements. Lillian Mow was a typical young woman of the bygone period and, save for an occasional effort to lighten lines meant to be serious, was thoroughly effective. Sam C. Hunt gave a good impersonation of the despicable Hopkins, and the place was appropriately mounted and costumed. Frank Gardiner and Lottie Vincent played a Shattered Idol with all their accustomed dash and vim, scoring an immense hit with the crowd. Mr. Gardiner is a lively, gingery comedian, and Miss Vincent is a comely and sprightly little actress. They always manage to make themselves strong favorites. Frank Linton and Lella McIntyre were seen in *An Unloving Lover* and got away with a program of success. The sketch, based on its own ending, is one of the best of its sort and it runs with a rapidity and brightness both enjoyable and exhilarating. Mr. Linton is an excellent light comedian, with a splendidly clear enunciation, an engaging presence and a seemingly unlimited supply of energy. Miss McIntyre is, perhaps, the prettiest girl in vanderbilt, a dainty, winsome actress, and a most bewitching singer. They make a wondrous magnetic team and their sketches are always popular. Wreath and Vaselet were also heavy scores in their absolutely kinetic, talking act, which goes like wildfire. They have a fund of new material that is dealt out in capital fashion, and the people roared from beginning to end of their turn. Dan and Dolly Mann registered the customary pronounced impression in Uncle Hank and Mandy Hawkins, one of the leaders among rural sketches, beautifully acted and cleverly put together. The Folly Trio were applauded for an effective act that provided plenty of mirth and merriment. Edward Clark continued an entertaining monologue that pleased the audience and had a number of novel features. Mr. Clark's description of a Yiddisher patron of the Hebrew drama is extremely clever and goes well, but he might, without harm to his act, spare us the unnecessary parody of a sacred song. This sort of thing, sadly overdone nowadays, is not in good taste and cannot but offend many worthy patrons. Young and Brooks offered their fine musical turn, and the others were Stearns, Kennedy and Jones, Fred Hunt, Bessie and Bessie, Professor De Leber, and the vitagraph, which had some admirable views of the events attending the funeral of the late President McKinley. Big business.

KATHA'S UNION SQUARE—Paul Cinqvalli held over for a second week in his incomparable juggling, which continued to amaze the audience. He varied his programme by introducing a few new stunts, all of highest calibre as acrobats. Nearly all of his tricks are of almost incomparable dexterity, and the manner in which his act is worked is a study in the fine art of how such things should be done. His assistant, a most admirable person, continued to provide much of amusing material, an incident being to Cinqvalli. Will M. Cressy and Blanche Dwyer presented Mr. Cressy's new sketch, *A Village Lawyer*, a perfect gem of real comedy and quite the prettiest thing of its kind that vanderbilt has seen since the late Arthur Williams' *Back Home*. An old lawyer is seen in his office in a little New Hampshire town. His sole ambition in life is to possess a diamond, and for ever so long he has tried to save the eighty dollars necessary to purchase it. Suddenly comes he has acquired the stone, but his office partner, who has been in to borrow money, and the old man has found a part of his treasure. When the play begins he has saved sixty dollars and he dreams of how happy he would be if only the other twenty could be raised. Months before he has written the order for the instrument, and he vows that when the sum has again come to hand it will go immediately into the envelope and be forwarded to Boston to procure the wonderful diamond. A village lawyer, a letter to him. It is from a woman of whom he has never heard. It says that she means to call to consult his legal advice. Moreover, it contains twenty dollars as a retainer fee. He believes that he must be dreaming. Here are the longest for twenty dollars. He didn't know that any services of which he was capable could be worth so much money, but it is in his hand. The diamond is within his reach after all. The order will be sent at once to Boston, and he rises to go out and dig up the sixty dollars that he has buried under the barn. But the door has opened by a young woman who introduces herself as the writer of the letter and the owner of the retainer fee. He inquires what immense case could have impelled any one to have sent such a fabulous sum to him. It turns out that she wants a divorce; that she thinks her husband has treated her shamefully. The old man questions her to learn the cause of complaint. It appears that she comes from Boston; that she left home in a huff and told her husband that she wished to see him or hear from him again. And here she has been a whole week at this place and he hasn't even written to her. The old lawyer sees that she really loves her husband; that she is just a foolish, impetuous little woman, and that she doesn't want a divorce any more than he does. He reads her a lecture that brings her, at length, to tears. And when she fails, crying, on his desk, he doesn't know what to do. No man ever knows what to do when a woman cries. "Twilight has come on by this time and he goes back and looks out of the door, across the moonlit road. He calls her to his side. "Do you see that little white house over there?" he says, pointing beyond, up the hill. "Why yes," she answers, "that's where I'm stopping." "Well, you'd better go right back there," he returns, "as I set down an' write your husband that you're comin' home, an' I want him to meet you at the train." At that she rebels, but finally she starts to go. "Wait a minute," he says. "Here's this here money you gave me for a retainer. Take it with you. It don't belong to me. I ain't done nuthin' for you." "You've done more for me than any money could do," she answers, declining to accept the bill. But he insists and, at last, she takes it and runs away. In his hand he holds still the order for the diamond. Watching her retreating figure, he almost mindfully tears up the order; tears it all into tiny bits. The moonlight shines upon his face as he looks again to see her in the distance. He throws the fragments of the order out into the road. "Maybe I couldn't have played the blamed thing anyhow," he says, and the curtain falls. The whole sketch is as dainty and pretty as could be imagined, and it is full of delicious comedy lines that sparkle with the quaintest of rustic humor.

The long speech that makes the young with cry is a gem of obscure dramatic writing and the play, beautifully mounted, was splendidly acted throughout by both Mr. Cressy and Miss Dwyer. It will be a very valuable addition to their repertoire, as quite the best they have yet shown us, and the hearty calls that they received proved that the people were delighted with it. J. W. Winton recorded his regulation hit with his fine ventriloquial act, that has few rivals in the matter of skill and neatness and in the ingenious working of the dummies. Arrie and Alice were warmly indored for their varied accomplishments in acrobatics and sharp shooting, a unique act in many ways and one that fairly electrifies the audience by its emotional finish. Sidney Grant offered his routine of clever impersonations of noted players and was enthusiastically received. He has wisely omitted the unfortunate song that hurt the opening of his turn last time he was here, and every line on his list is now good for a call. Blanche danced for us again and has somewhat improved in style and electricity. Her toe dancing without shoes scored a pronounced hit. Carson and Willard related their German conversation with marked favor and have greatly improved recently in their work. Others on the card were John and Lillian Hoover, the Automobile Girl, Grant and Ray, the Vedmars, Ricknell, the stereoscope, and the biograph, which had some excellent views of the funeral of the late President. Capacity business.

PROCTOR'S FIFTH AVENUE—Forbidden Fruit and The Open Gate were presented by a detachment of the Proctor Stock company. The Florentine Troupe once more amazed by their startling acrobatics, and George Hanlon and company held over in their capital pantomime, *Phosphorall*; or, the Village Barber. The Flying Squadron Quartette sang tunefully, R. Foster and his dog, "Milly," made a favorable impression in a neat act; Harry Le Van discussed a black-face impersonation; Harry Brown St. Cyr offered some clever expostions of magic; Nita Abbott made herself popular in fetching songs, and the kalistochope and travel views filled out the list. Big business.

PROCTOR'S TWENTY-THIRD STREET—A portion of the Proctor Stock company presented *The Jilt* at this house last week. Maurice D'Arcy gave a delightful impersonation of Myles O'Hara, and Mathilde Dushon offered an excellent characterization of Mrs. Wither. Before the play and between the acts vanderbilt specialties were offered, including Jacques Inaudi, who mystified with his marvelous mental calculations of mathematical problems; Harry Furst, in his Hebrew monologues; the travel views, and the kalistochope. Business good.

PROCTOR'S FIFTY-EIGHTH STREET—A section of the Proctor Stock company played *Isaac and Meadow Sweet*, which they had done before at other Proctor houses. The vanderbilt contingent included Warner and Willard, and the kalistochope, and the views of travel. Good business.

PROCTOR'S 125TH STREET—A Fair Babel was put on by the division of the Proctor Stock company seen at other Proctor houses in the same programme. *Vanderbilt* was headed between acts by Wilson and Lancaster, Anna Teresa Berger, and Irving Walton, not to mention the kalistochope and the travel views. Good business.

HURDIS AND SHAW'S—So long as this popular resort furnishes such excellent bills as have characterized the present season, it will not be necessary to take in the R. R. G. sign that has stood in the doorway since the reopening of the house. Last week the Davenport Brothers opened the bill with their comedy-acrobatic stunts. Their acrobatic work is clean cut and good. Delany Joss and Little Willie Barrowa, in their fine singing and exceptionally clever dancing, were deservedly popular. Earl and Earl, in their unique act, The Artist and the Rhapsodic, were one of the hits. Mr. and Mrs. Robyns appeared in *The Counsel for the Defense*, a section of *The Long Stride*, a war bit of *The Flowers of the Forest*, a play that antedates *The Long Stride*. The act is strong and is well acted by Mr. Robyns as Counselor Brooks and Mrs. Robyns in two widely differentiated roles does some emotional work that is truthful and impressive. Kara was in high favor with her dancing, singing, the *Amazons* war with skill and dramatic fervor. Haines and Vidor in their black-faced talk were in demand and heartily applauded. Raymond and Caverly offered their lively German comedy. Rita Redmond gave an act called *Dion Cato*, that consisted of songs illustrated by stereopticon.

WARRS AND FIELDS—Bessie's business was again the rule, and the happy comedian-magician, surrounded by their perfect company, continued to delight the multitudes with the latest burlesque, *Betty Tolly*, and its incidental travesties on *Madame Butterfly* and *Diplomacy*. As remarked in previous issues, the performance was better and more diverting with each repetition, and proved as enjoyable as any offering that Weber and Fields have ever made.

NEW YORK—Carl Marwig's ballet, *L'Amour*, is still the opening act of this resort. John Ford and Marion Winchester with their dancing continue the hit of the first part of the entertainment. A very poor effort was in the travesty, *Supper at Sherby's*. Nearly all of the gags were old in the tall grass regions years ago. The King's Carnival remained the principal feature. Isabelle Gilman, ever charming and beautiful, scored as before. Big business.

## The Burlesque Houses.

THE DWYER—Weber's *Parlous Widows* were seen in *A Day at West Point* and a long olio. In the latter were Jordan and Welch in their screamingly funny *Hobbesians*; Mildred Murray, who sang well; Nelson and Milhedge, Snyder and Buckley, Garrity, the Three Nevrons, and Charles Fella, assisted by Charles Lillian. In a new act that was an emphatic success. In the first part of the act Mr. Fella portrayed an artist of sentimental disposition and excellent vocal powers. A picture of a beautiful woman that he had just painted comes to life. This portion of the act doesn't mean anything in particular but produces effective results. The second half of the act exhibited something brand new in the way of illustrated songs. A song, "From the Cradle to the Grave," was pictured, seven pictures being thrown on the screen one at a time, and held in place so that at the close of the song, the whole story was before the audience in picture form. Only one stereopticon was used. Business big.

Manhattan's Bowery—Robert Manchester's New York Stars presented a good bill that drew large audiences. The olio showed McIntyre and Elia, the Gluckens, Carlin and Brown, Burke and McEvoy, the Malachukis, and La Belle Parsons. The two burlesques were applauded.

Manhattan—Phil Sheridan's City Sports attracted big delegations of spectators. The two burlesques and olio presented Phil Sheridan, James F. Lee, Crisole Sheridan, Artie Keeley, Bert Moorman, John Welch, Robinson and Spick, the Blodgett Sisters, Craig and Ardell, Jennie Grovini and Edith Murray, and James H. Leonard and Bude Fulton.

Manhattan's Bowery—Sam Scribner's Gay Morning Glories offered the bill seen a week earlier at the Bowery, drawing well.

Manhattan—Elice and Barton's Rose Hill English Folly company returned to town to entertain generous representations of the uptown contingent.

## MAY HOWARD SENDS CORRECTION.

May Howard writes thus from Philadelphia to correct the inaccurate reports sent out about the railway accident that recently befell her company in their special train near Fort Wayne, Ind.: "Will you kindly say that May Belle was not hurt in the wreck. The only one hurt was W. L. Sheridan, a slight cut over the eye, and

Penny De Costa had her arm slightly bruised. Nothing serious, I am glad to say. We lost a night's performance, Sept. 18, but the railway people treated us with kindest feeling and consideration. This is the most successful season so far that I have ever had, and my present company is the largest I have ever carried—thirty-three people in all."

## A HIT ABOUT BUD RYAN.

In THE MINNESOTA recently The Callow quoted a quaint letter received by a Southern publisher from one Bud Ryan, of Gallatin, Tenn. Bud was a giant maver or lion. Referring to this letter, there has come the following interesting communication from a Nashville reader:

"Bud Ryan, whose real name is Bud Ryan, is a black negro, about thirty years of age. Up to a few years ago he was a day laborer on the farms of Sumner County, the county east of which is Gallatin. One day he was asked with a swelling in his lower extremities which gave him pain, and finally incapacitated him for work. His legs grew and grew until they reached abnormal proportions. His feet and hands developed into the most monstrous looking things imaginable. Being unable any longer to ambulate, he secured a pair of goats, made harness for them, constructed a wagon for them to draw, and by this means he navigated. He is known throughout this country as the 'swelled negro,' and thousands of people who have passed through Gallatin, going North or South, have seen him drive up in the railway station to exhibit himself, bearing for coins with which to buy food. He is quite a curiosity, and, to many people, not an inviting one."

"He evidently wrote the letter asking for a date, and while it at first looks like a work of 'intellectual supremacy,' it is done in good English for the average negro in these parts. He did not exaggerate his measurements in the least. Bud is a great favorite with the small boys of his town, and does a thriving trade in goat harness, which he manufactures for them. He is also a trainer of goats, and when he has broken a pair has trouble in disposing of them. In a wonder that some enterprising vanderbilt or museum manager does not secure Bud as a headliner."

## OFFICER MANNING'S REAL ESTATE FLYER.

Officer Edward F. Manning, who steers the crowds into Keith's Union Square Theatre and looks for all the world like the pictures of Admiral Dewey, has returned to his post after a vacation spent at Southold, L. I., whence he came back with a coat of tan and a case of hay fever. The hay fever, he says, was contracted while on a straw ride, and even though this statement may be open to doubt in medical circles, a story goes with the incident. The straw ride was undertaken for the purpose of attending a church entertainment at a nearby town, and as no one ever goes alone on a straw ride a party went along. There was to be a raffish of a town lot at the sociable, and the ride was chiefly devoted to consideration of how Mr. Manning would expend the probable proceeds from the sale of the lot, he having already carried a likely chance. He volunteered all sorts of nice gifts to members of the party when he had even the price, and so sure did they get that the town lot was coming to the Keith man that they joyously accepted his lavish gifts and began building castles in the air, while one lady presented him with a white feather from her hat to match his hair, and another donated a dark head feather from her "top place" to match her own complexion. They had it all fixed. The price was his for sure, and the gifts were theirs. Then after the entertainment came the rain. Mr. Manning was suddenly clutching his ticket, number 66, the others watching him closely, eagerly. They knew he would make good if he won. Great excitement set in. Some one drew a ticket from the box. It was number 92. In sore disappointment the prospective landowners departed. Some Long Island farmer held 92. And so Mr. Manning returned to New York with no newly acquired real estate—but with the hay fever.

## THE LADY, THE BOUQUETS AND THE CARRY.

At the first performance of the season at Weber and Fields' Lillian Russell was simply deluged with floral tokens. They came in all shapes and sizes from bunches of long-stemmed roses up to immense set pieces representing boats and all that sort of thing. Miss Russell was in a quandary. The flowers were perfectly lovely, and it was awfully kind of the folks that sent them, but there were so many and so most of them so big. Besides, as she confessed in her little speech after the performance, she was a commuter and she had to catch a train for Far Rockaway. What on earth was she to do with the plants? To take them with her was impossible, to leave them at the theatre was hardly tactful. A happy idea came to the rescue of the beautiful songstress. She would send for a cab, a big, roomy cab, and have the whole conservatory taken to the home of her chosen, who lives uptown. Accordingly a willing mission was dispatched to engage a cab and everything seemed to be smooth sailing. Yet how vain are off more mortal plans! The laden cab, piloted by an affable husky nighthawk, set out upon its fragrant way. The knot of people at the stage door marveled as the procession started, and Miss Russell herself saw it all go. Then came the horrible part of the thing. For cash, nor cabbie, nor flowers have since been seen. They never showed up at Miss Russell's sister's, and all the efforts of sweet-eyed clerks have failed to locate them. Last week the fair cabbie tearfully told the story for publication in hope that some one may have happened to notice a superabundance of floral decoration in some fourth-rate livery stable. Verily, a flower strewn path be not always a path of roses.

## CHERRY SISTERS STILL ALIVE.

From the hopeful State of Iowa comes fresh verification of the Biblical axiom about a prophet being without honor in his own country. They had a carnival act at Marshalltown the other day, and the Cherry Sisters, probably as representative products of the State, were engaged to appear as one of the chief attractions. They were pleased to so appear, but their kindly feelings in the matter disintegrated. It is said, when they arrived upon the scene and saw the way in which they were billed. They threaten, according to report, to sue the Marshalltown Carnival Company for damages, objecting to such billing as "Iowa's Famous Song Birds! Bud Ryan, Black Powder, and Two-guns Guss Barred!" Furthermore, comes a rumor that the Cherrys have determined upon a new rule and hereafter will exclude men from their audiences, posting the sign, "For Women Only" at the box-offices during each engagement. Now, will the men be good?

## MARCELL TROUPE STILL IDLE.

The Marcell Troupe have been in Kansas City since early in July. It is said, and with little prospect of getting on the road again very soon. Nearly three months ago they lost their entire baggage and effects in a railway wreck near Kansas City. They figured the damages, including delays, losses, etc., at \$50,000, and they sued the railway company for that amount. Eventually the sum will probably not seem so large after all, as the entire troupe have been idle while the suit drags through the courts. Recently the railway company offered to settle at \$25,000, which was refused, and the end is not yet in sight. The troupe were booked for an engagement in San Francisco, and then through the Orpheum circuit and were to have played here this week.

## BIG BROOKLYN BENEFIT BY RATS.

The White Rats arranged a corking benefit for District Lodge 15, International Association of Machinists, at the Brooklyn Academy of Music











to turn this season over at the Ukraina, where Manager Frank B. Carr next installs the Rome Hotel. Following the Ukraina, the next place to be taken over is the Hotel.

Another new theatre has just been built on paper, and as usual, is to erect all those already in existence. The new theatre, the projected house is to be a big one, and the owner, who is a member of the land, will not be tempted to take undue advantage and put up their price. Though the site is not yet acquired, it is little thing but the fact that the owner of the scheme is making the announcement that the place will have a frontage of 100 feet, a depth of 150, three balconies and the indispensable roof-garden, all guaranteed to be in full readiness for the

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Miss Taylor acquitted herself nobly of a difficult task. As a thoroughly loyal Southern girl, who cannot stifle her love for the Northern spy even after she can no longer believe in him, she succeeded in almost perfectly expressing the varied emotions felt by the girl, and her acting was marked with power and discretion.—Boston Transcript, Sept. 11, 1901.

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